

FINE

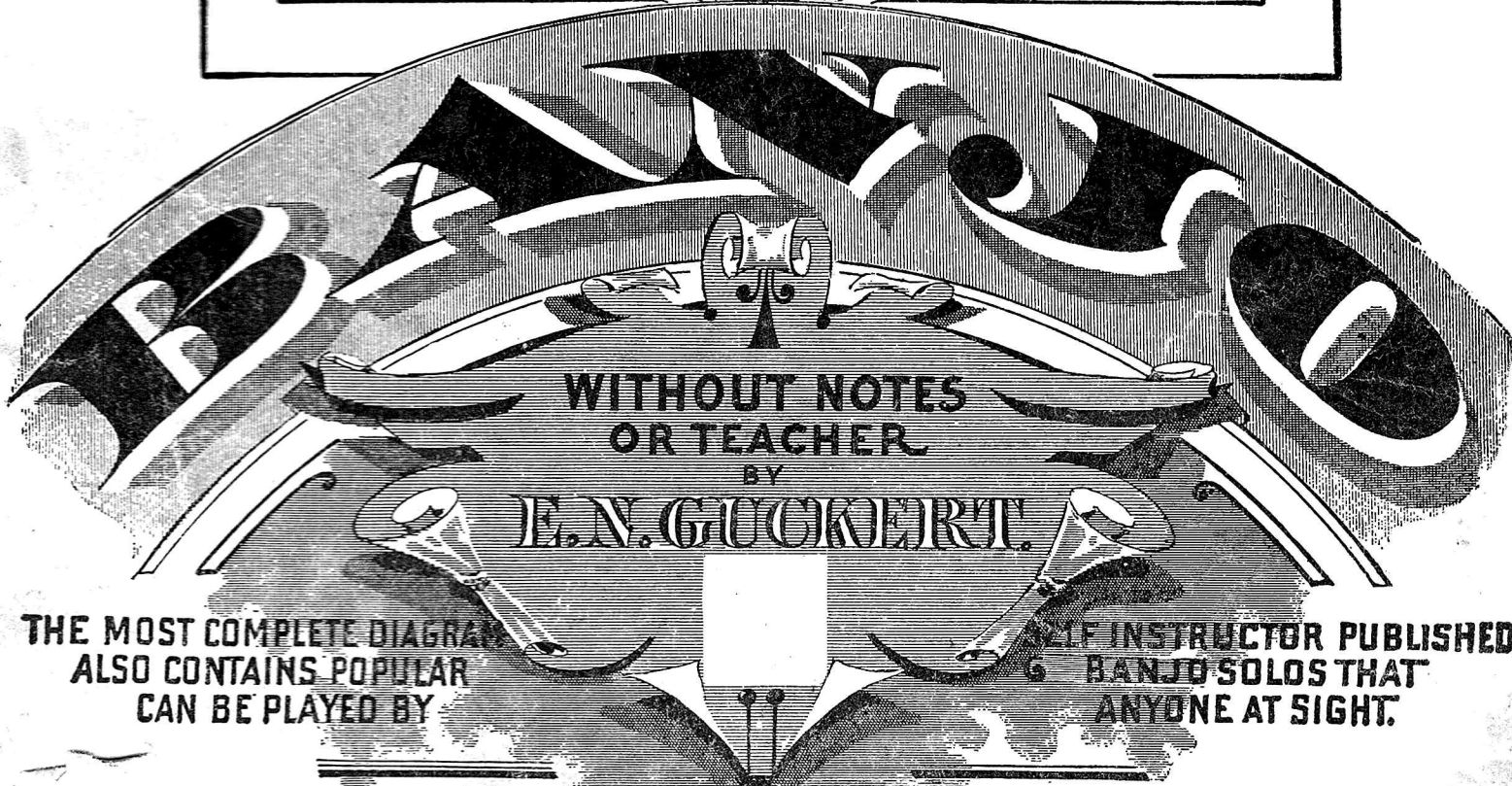


GUCKERT'S

COMPLETE RAPID
DIAGRAM

CHORD BOOK

FOR THE



WITHOUT NOTES
OR TEACHER

BY

E.N. GUCKERT.

THE MOST COMPLETE DIAGRAM
ALSO CONTAINS POPULAR
CAN BE PLAYED BY

SELF INSTRUCTOR PUBLISHED,
6 BANJO SOLOS THAT
ANYONE AT SIGHT.

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E. N. GUCKERT'S
RAPID METHOD
— FOR THE —
BANJO

A COMPLETE BOOK OF
ALL THE CHORDS
MAJOR AND MINOR

— ALSO —
MODULATIONS IN EVERY KEY

IT ALSO CONTAINS A NUMBER OF MELODIES THAT CAN BE PLAYED BY
BEGINNERS WITH A FEW MINUTES' PRACTICE.

PRICE, 50 CENTS

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925 HOMAN AVENUE
CHICAGO, ILLINOIS

GUCKERT'S RAPID METHOD

FOR THE BANJO

PREFACE.

THIS RAPID METHOD FOR THE BANJO, without notes or teachers' instructions, is complete, and the correct foundation for learning to play the modern Banjo to the highest degree of perfection.

The illustrated diagrams show the correct fingering of both hands, in holding down the strings on the frets with the fingers of the left hand and the pick or striking of the strings with the right hand. It illustrates all the chords in every key, major and minor, also modulations with right hand finger exercises in all keys.

Anyone can, with a few minutes' practice, play the correct accompaniment to any song or piece of music. A glance at the diagrams of the chords will show the simplicity of the work.

The melodies are arranged in such a manner that it is impossible to get confused, either in playing them with correct fingering and in correct time.

The instructions are all plain and to the point, with nothing mystifying or superfluous added to make a large book of it. Every page and exercise is important. Pupils will learn to play the Banjo and get a foundation for future studies from larger works, which is the aim of the author.

E. N. GUCKERT.

PUBLISHERS' NOTE.

THE E. N. GUCKERT CHORD METHODS are the STANDARD RELIABLE METHODS, we have sold thousands of them for years. On account of the great demand for these chord books, we were induced to publish Mr. Guckert's latest and best books, **The Rapid Method Instructor and Chord Book Combined**, which we publish in separate books for the **Guitar, Mandolin and Banjo**. All three of these books are on the same plan. One recommends the other. We guarantee them to give the purchaser full value for the price.

GUCKERT'S

RAPID METHOD FOR THE BANJO.



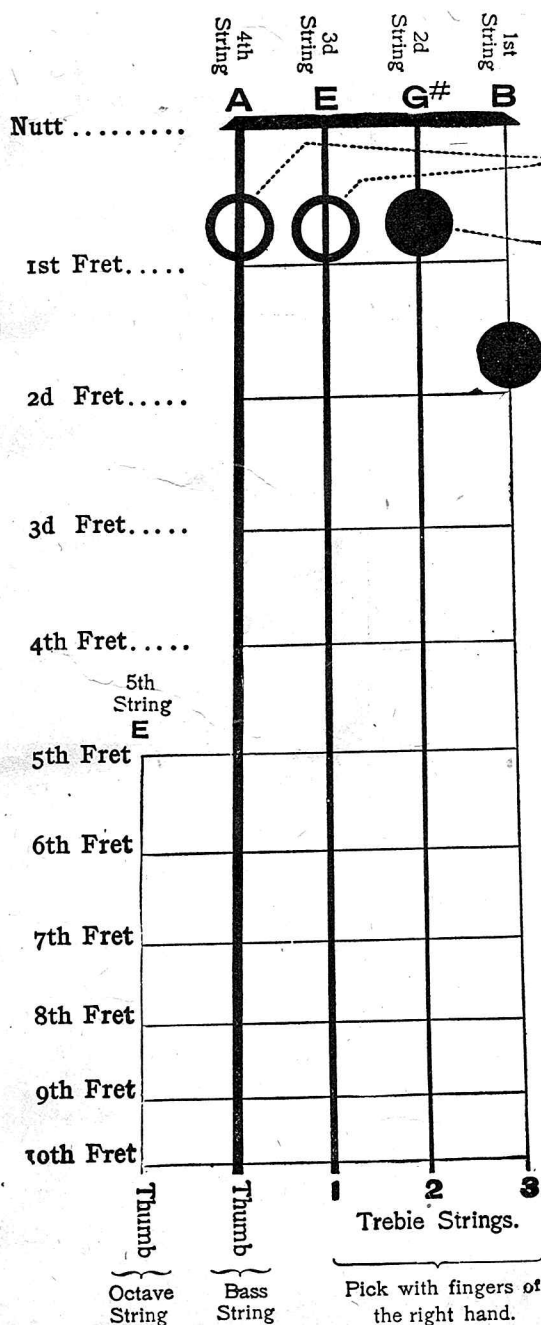
TO TUNE THE BANJO.

Tune the 4th or bass string in unison to the tone of an A tuning fork or middle A on the piano or organ. Then hold down the 4th string on the 7th fret (this will give the tone of E or 3d string); tune 3d string in unison. Then hold down the 3d string on 4th fret, tune 2d string in unison with this tone (G sharp). Then hold down 2d string at 3d fret and tune 1st string in unison with this tone (B). Then hold down 1st string on 5th fret and tune 5th short or thumb string in unison with this tone. This will give the open notes, namely, 4th string, A; 3d string, E; 2d string, G sharp; 1st string, B; 5th (short string), E.

THE PICK.

Pick the 4th and 5th strings with the thumb of the right hand. Pick the 3d string with the first or index finger. Pick the 2d string with the second finger. Pick the 1st string with the third finger. Don't pick strings with finger nails; use the tips or ball of fingers.

NOTE.—There are several methods used in picking the banjo. Years ago the Southern Darkey used only the thumb and first finger. This was improved later by using the thumb and first and second fingers. The modern, latest and best method is to use the thumb and first, second and third fingers, as explained above. By learning to play with the thumb and three fingers, the other fingering can be used, if convenient, at pleasure.



Explanation of the Fingerboard Diagrams.

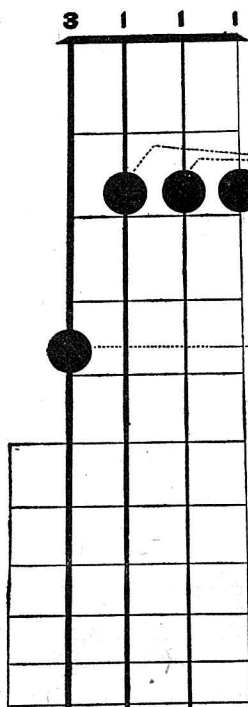
These Diagrams are pictures of the fingerboard of the Banjo, showing the position of the fingers of the left hand in holding down the strings on the frets.

The four perpendicular lines represent the four long strings. The short perpendicular line represents the short 5th or thumb string.

The parallel lines represent the frets below the peg head or nutt on the fingerboard.

The Black Dots show the correct positions of the fingers of the left hand to be used in holding down the strings on the frets.

The Open Dots represent the strings to be played open.



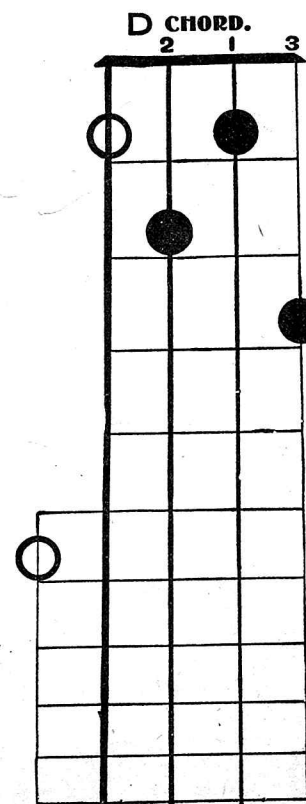
BARRE CHORDS.

3 strings held down at 2d fret with first finger.

Bass string held down on 4th fret with third finger.

NOTE.

Two or more notes on one fret are called Barre Chords and should be held down with one finger, using the first joint of the finger.



These figures denote the fingers of the left hand to be used in holding down the strings on the frets, as illustrated in this chord—the 3d string is held down on 2d fret with second finger, the 2d string on 1st fret with first finger, the 1st string on 3d fret with third finger.

The bass and 5th string to be played open.

KEY OF **A** MAJOR AND RELATIVE MINOR, **F#** MINOR

NOTE.—THE MARKS THUS # DENOTE SHARPS
THE MARKS THUS \flat DENOTE FLATS

KEY OF **A** MAJOR OR THREE SHARPS # #

NOTE—This string may be played in connection with the chord at pleasure when marked with open dot, on all chords so marked.

A TONIC CHORD 1 2 	D SUB-DOMINANT CHORD 2 1 3 	E DOMINANT CHORD 2 4 	A TONIC CHORD 1 2
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KEY OF **F#** MINOR RELATIVE TO THE KEY OF A

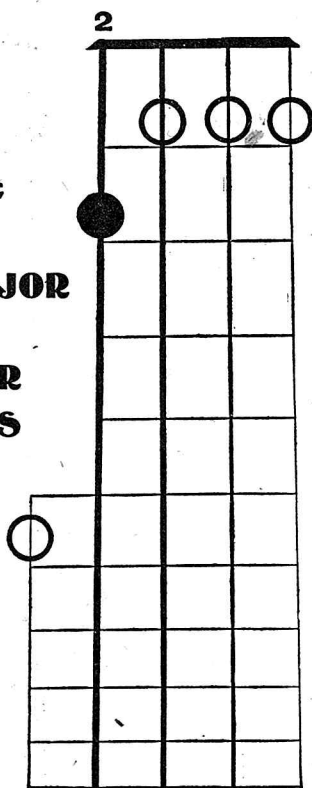
F# MINOR 2 1 3 	B MINOR 1 1 2 2 	C# MAJOR 4 1 2 	F# MINOR 2 1 3
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KEY OF **E** MAJOR AND RELATIVE MINOR, **C#** MINOR

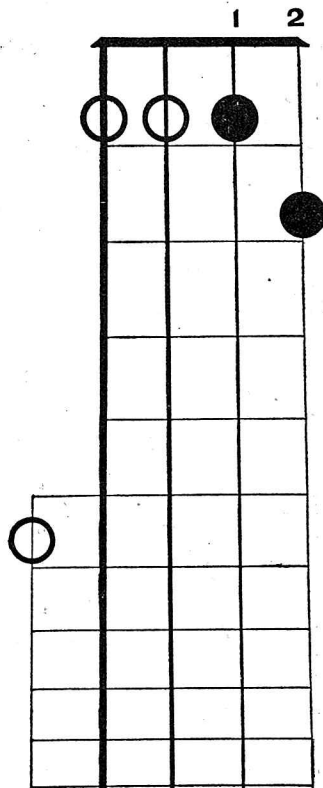
KEY OF
E MAJOR
OR FOUR
SHARPS

#

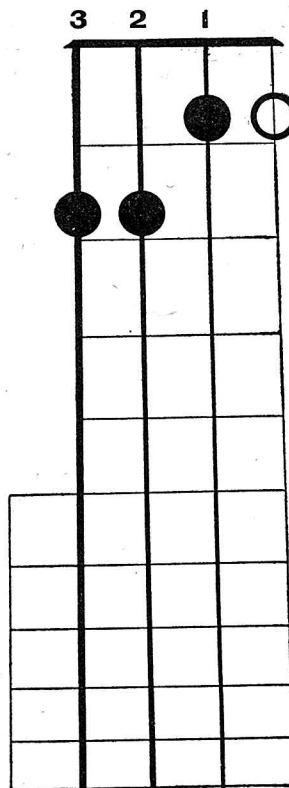
E TONIC
CHORD



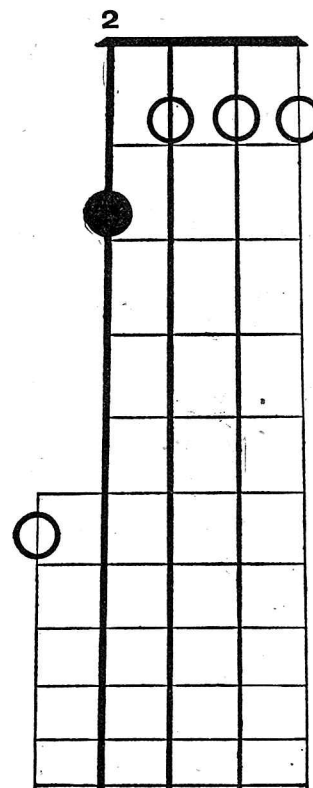
A SUB-DOMINANT
CHORD



B DOMINANT
CHORD



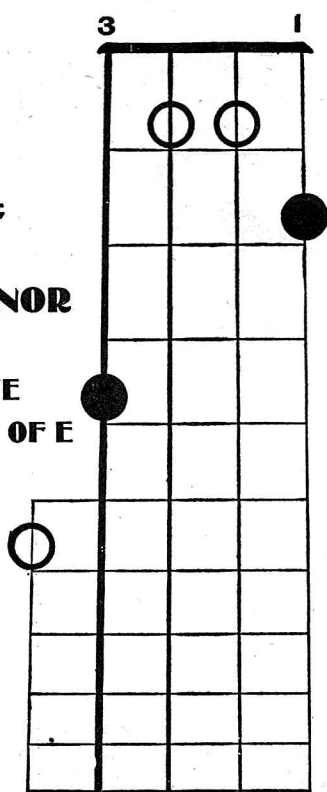
E TONIC
CHORD



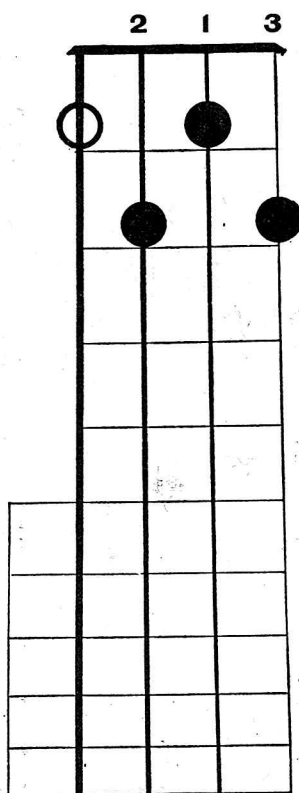
KEY OF
C# MINOR

RELATIVE
TO THE KEY OF E

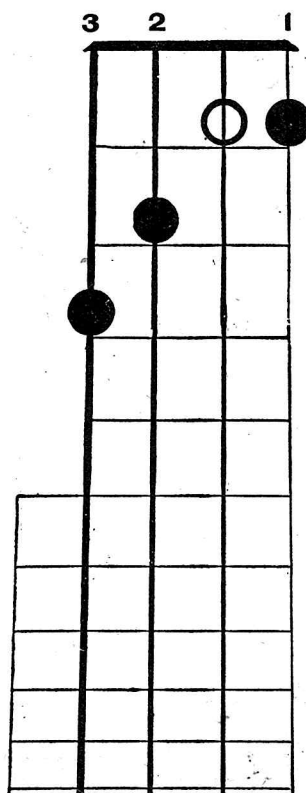
C# MINOR



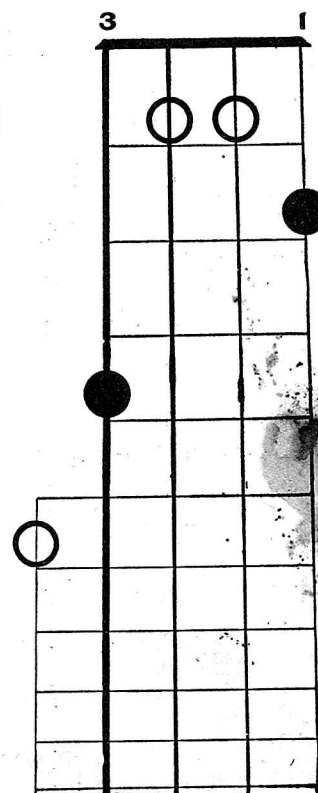
F# MINOR



C# MAJOR



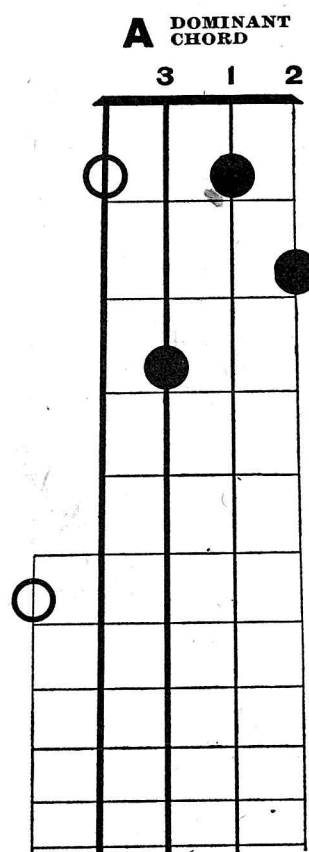
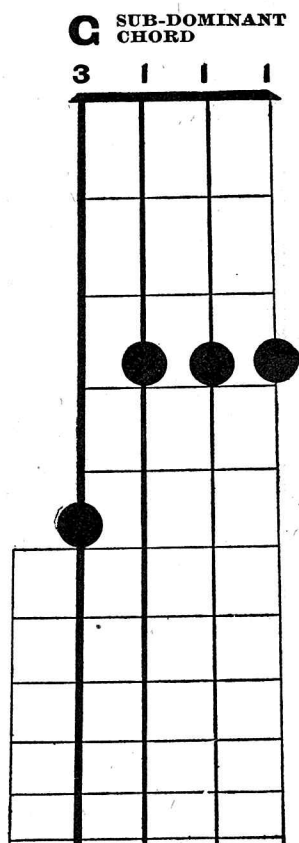
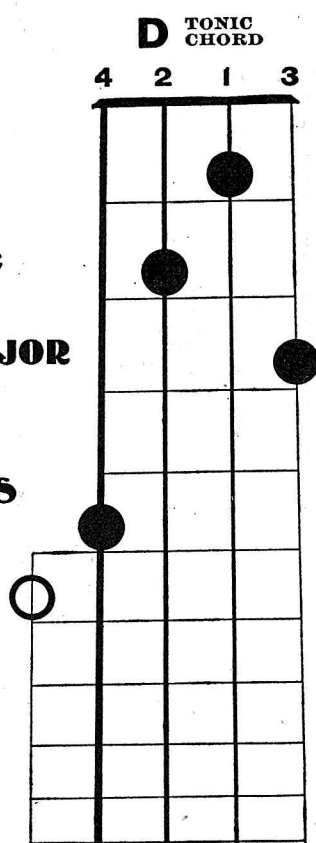
C# MINOR



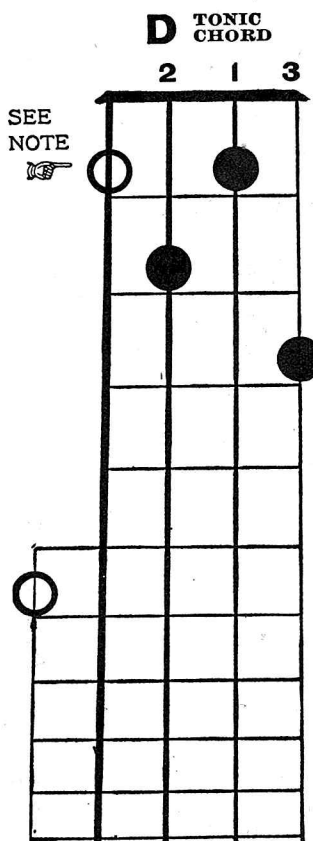
KEY OF **D** MAJOR AND RELATIVE MINOR, **B** MINOR

KEY OF
D MAJOR
OR TWO
SHARPS

#

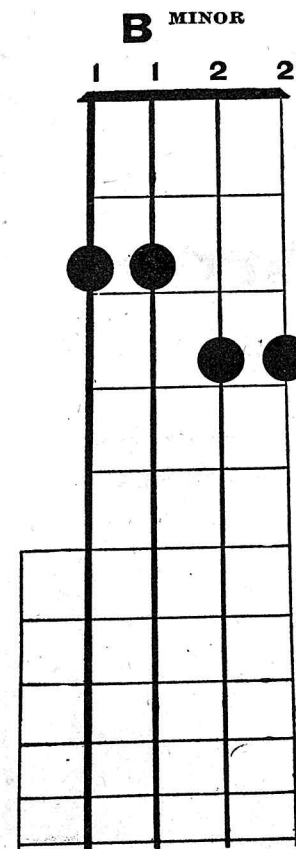
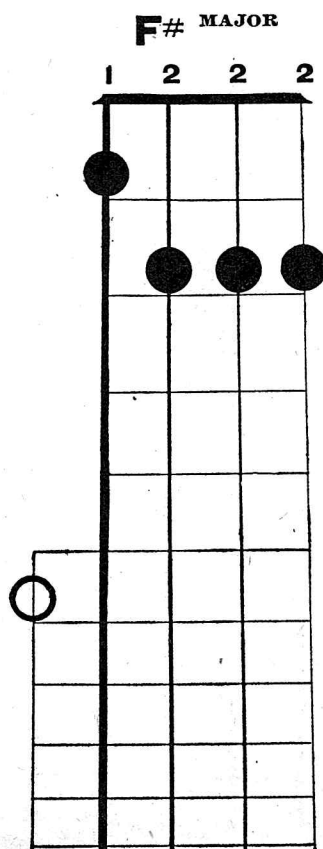
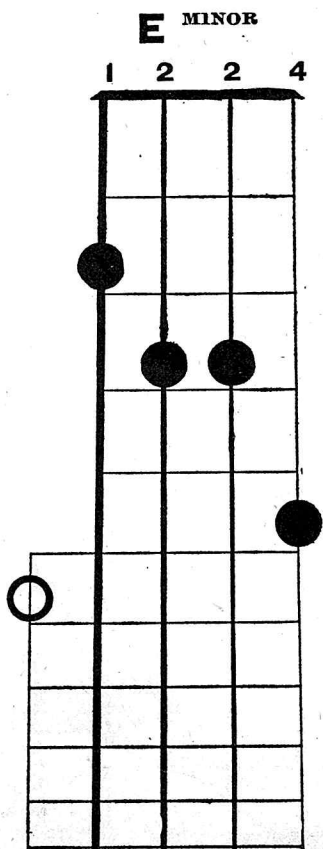
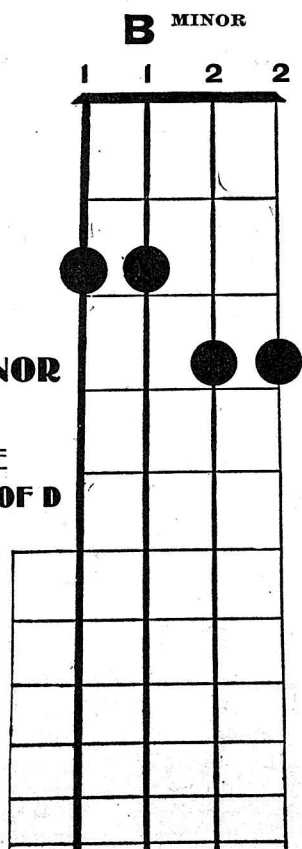


SEE
NOTE
☞



NOTE—The bass note of this chord being rather difficult to make correct as shown in first chord in this key, is generally played using the open A bass as shown here.

KEY OF
B MINOR
RELATIVE
TO THE KEY OF D



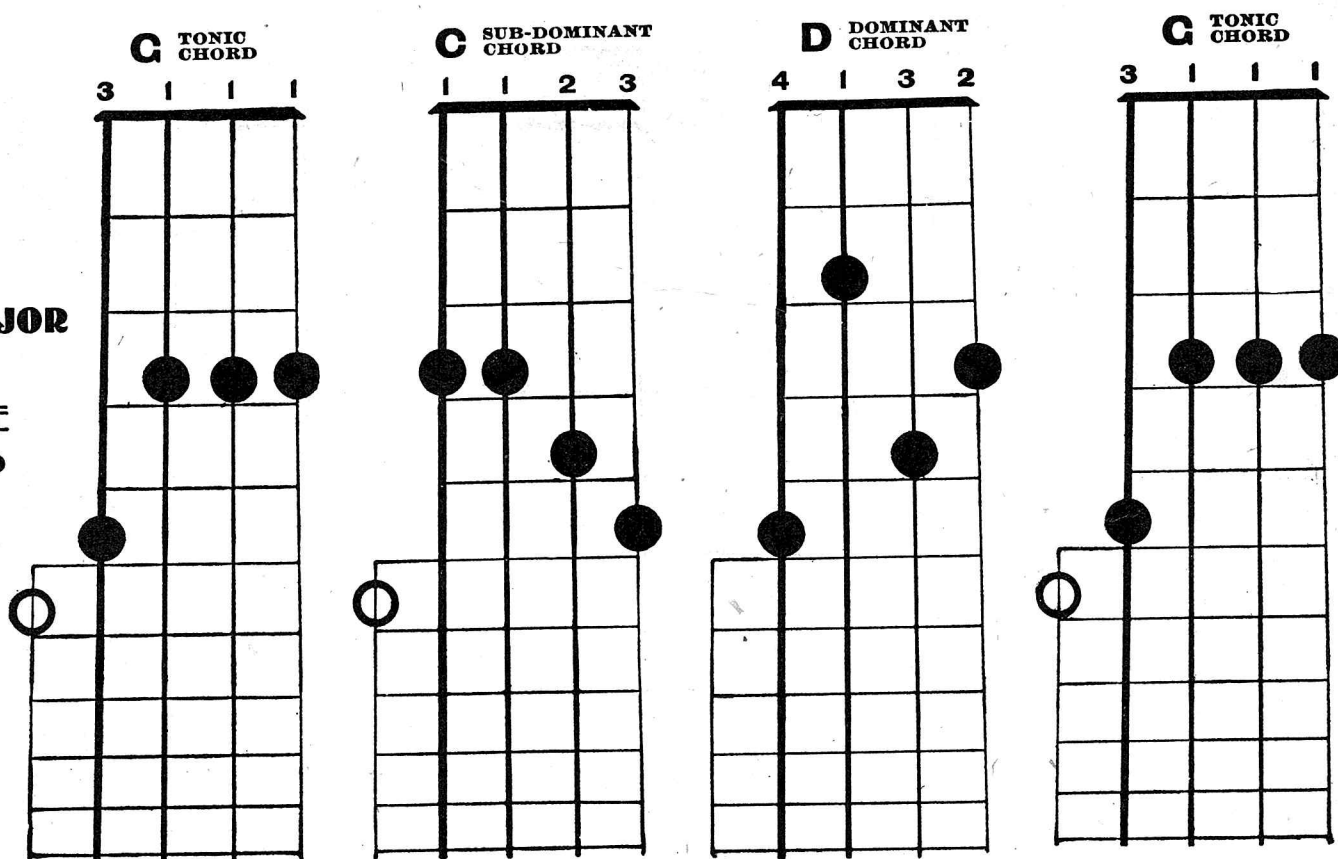
KEY OF **G** MAJOR AND RELATIVE MINOR, **E** MINOR

KEY OF

G MAJOR

OR ONE
SHARP

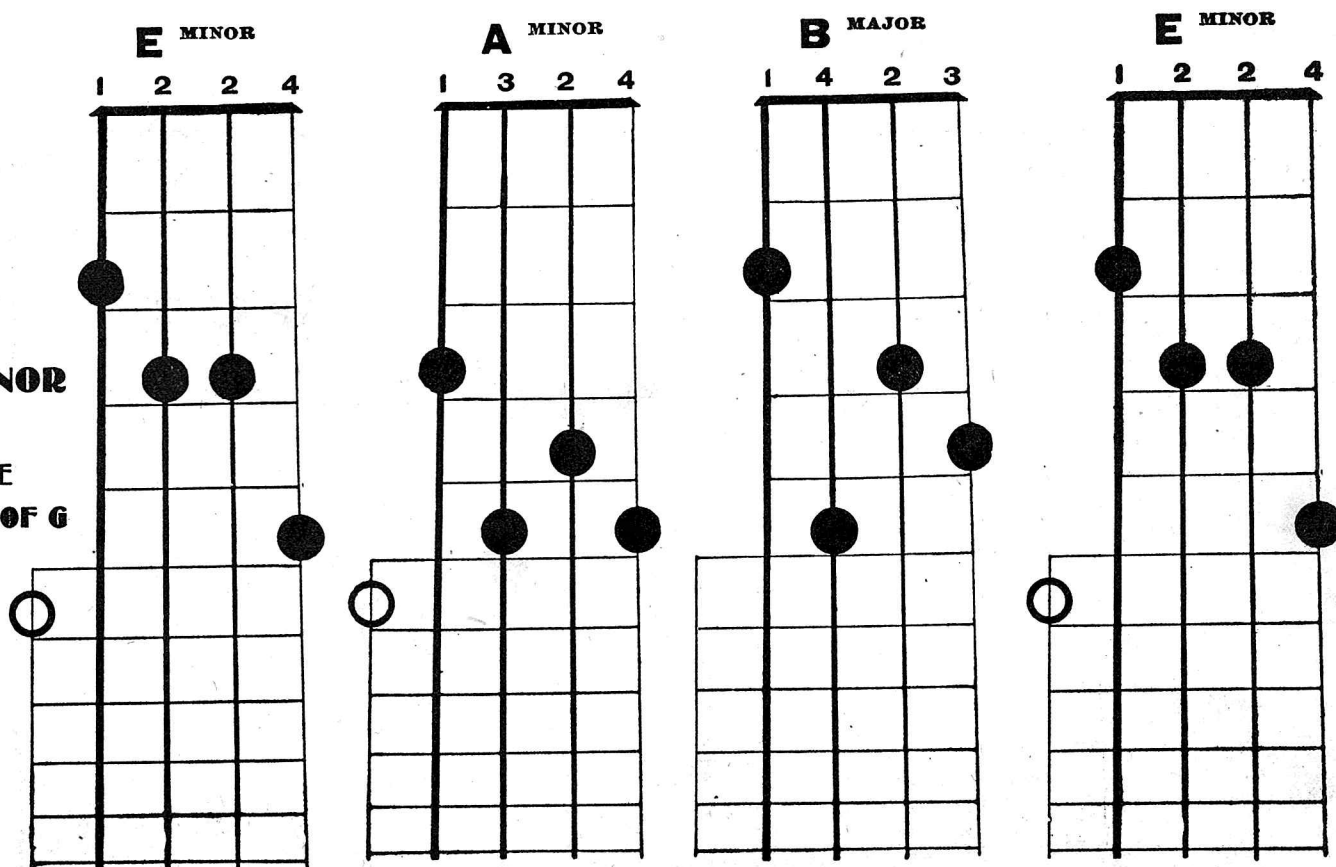
#



KEY OF

E MINOR

RELATIVE
TO THE KEY OF G

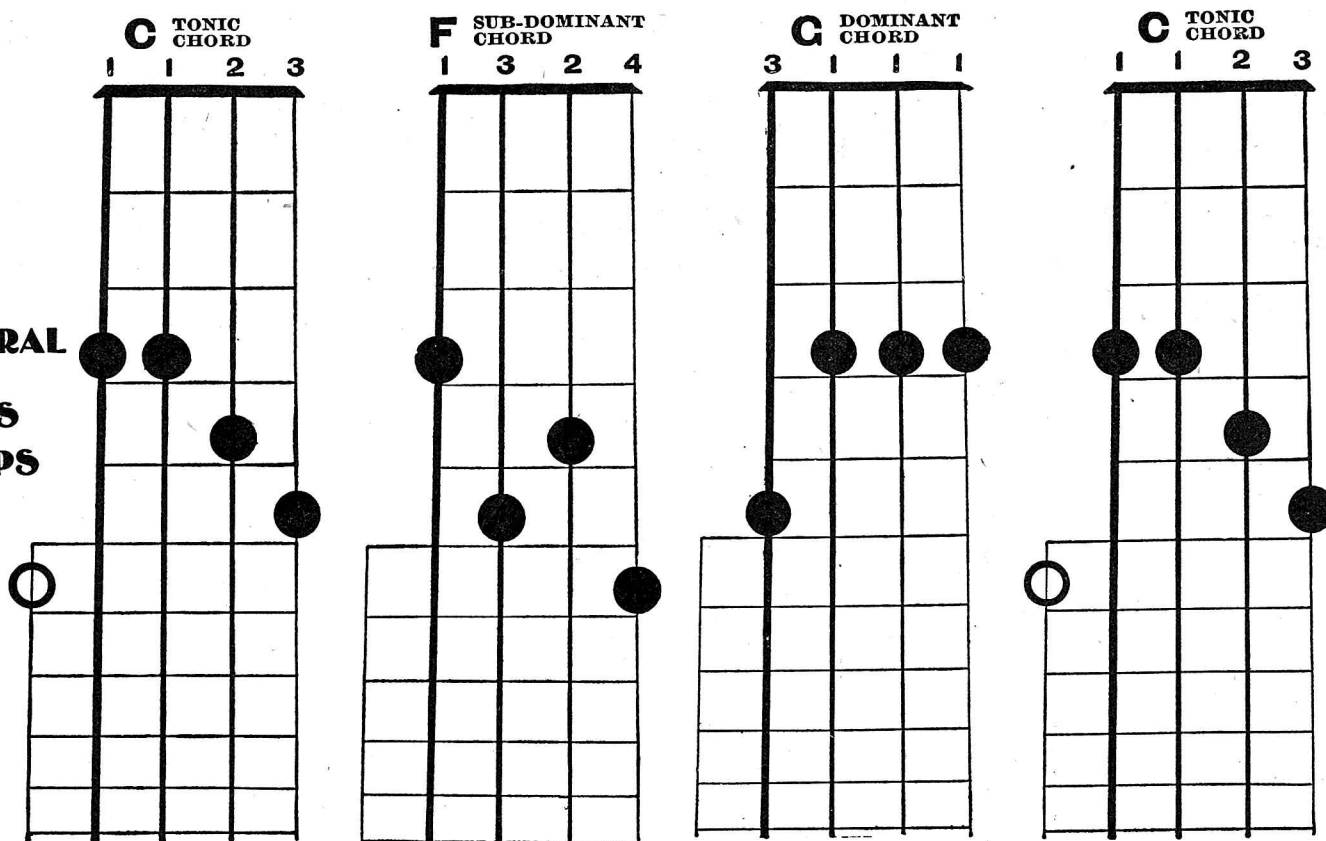


KEY OF **C** NATURAL (MAJOR) AND RELATIVE MINOR, **A** MINOR

KEY OF

C NATURAL

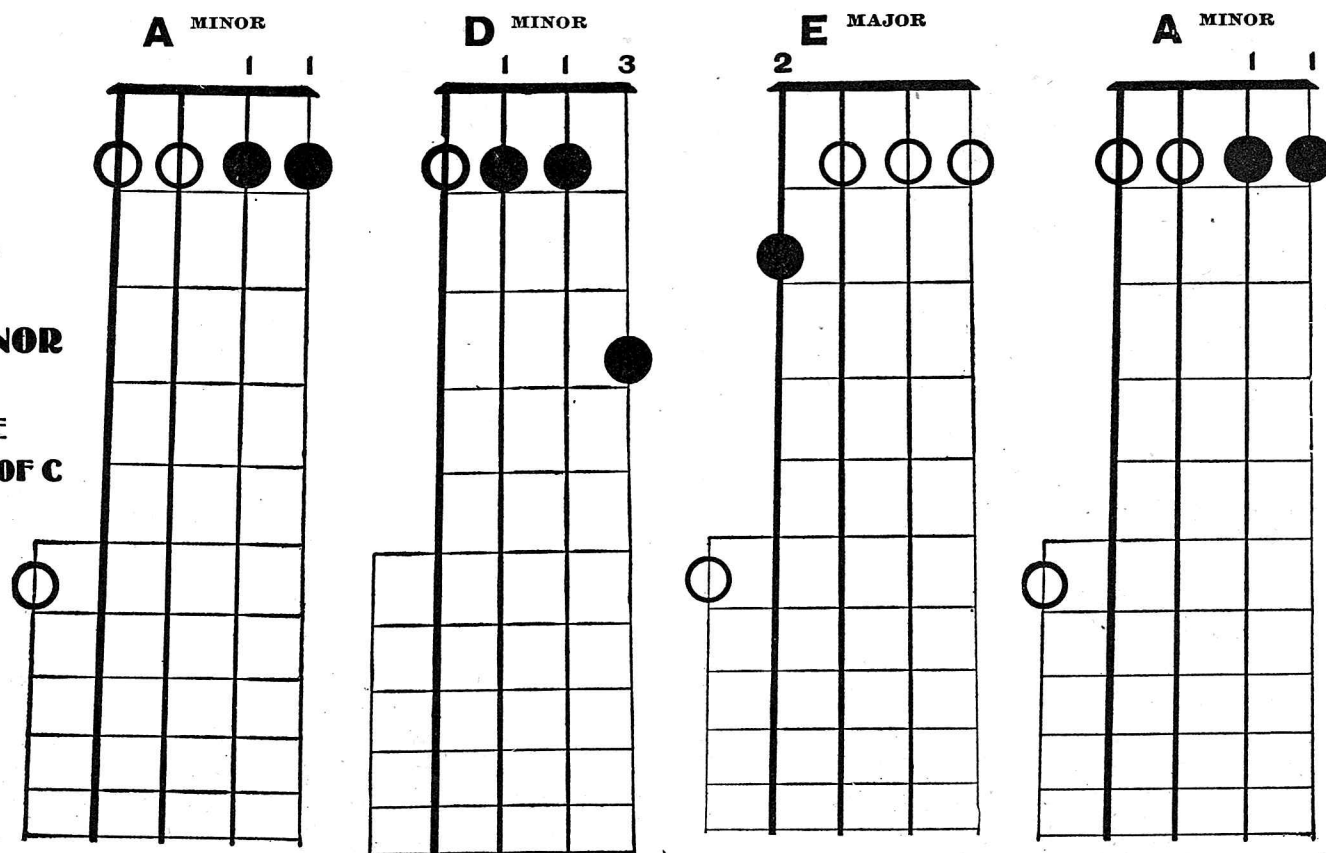
NO FLATS
OR SHARPS



KEY OF

A MINOR

RELATIVE
TO THE KEY OF C



KEY OF **F** MAJOR AND RELATIVE MINOR, **D** MINOR

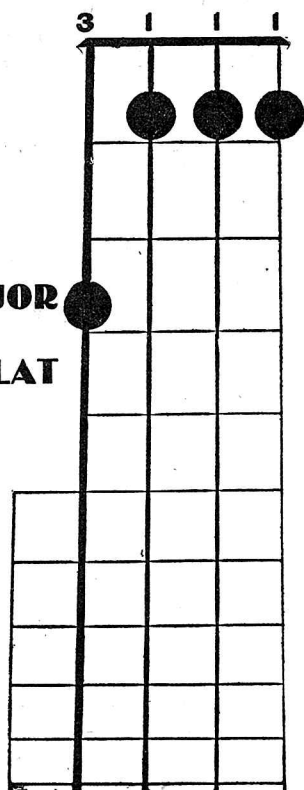
KEY OF

F MAJOR

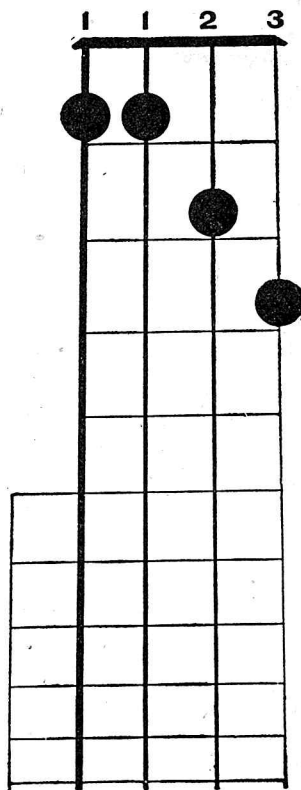
OR ONE FLAT

b

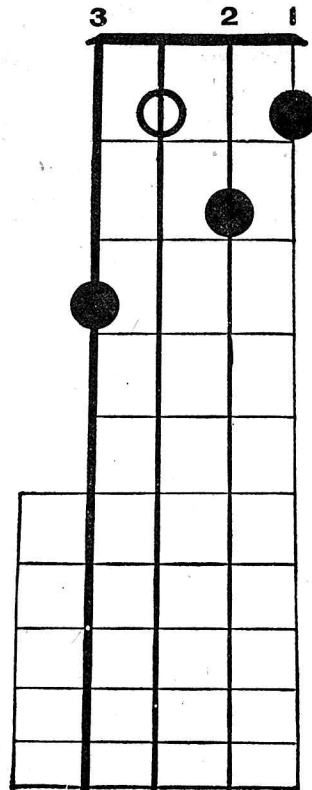
F TONIC CHORD



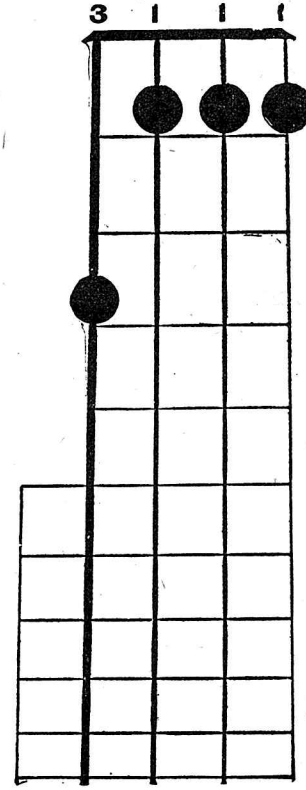
B^b SUB-DOMINANT CHORD



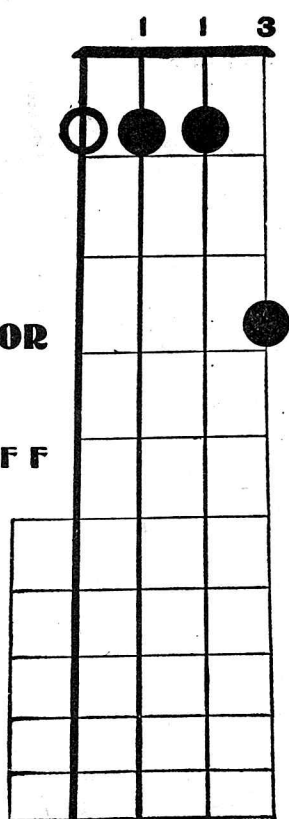
C DOMINANT CHORD



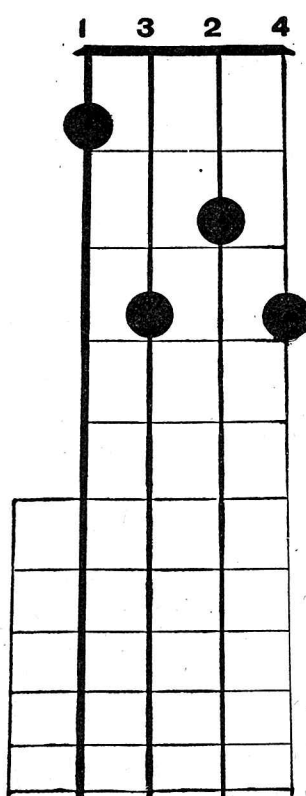
F TONIC CHORD



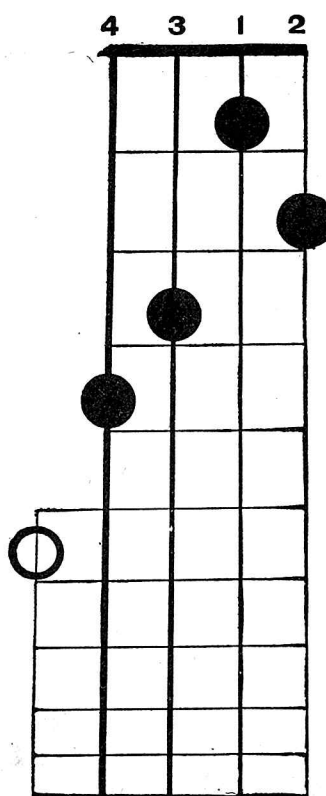
D MINOR



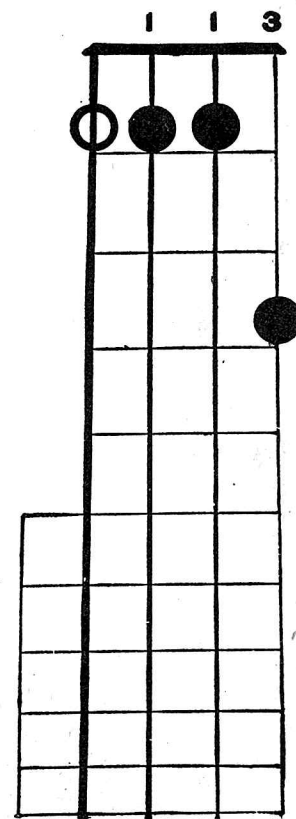
G MINOR



A MAJOR



D MINOR



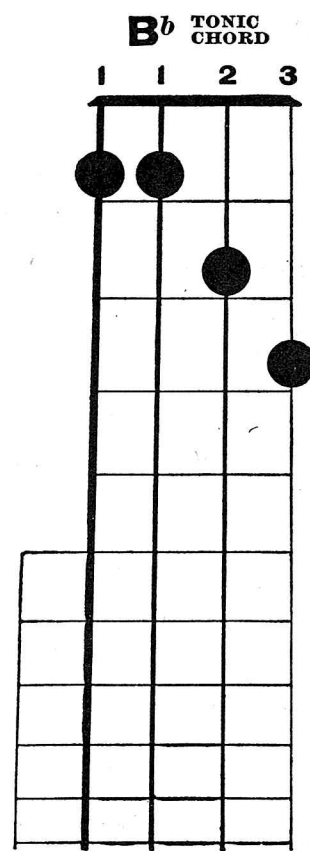
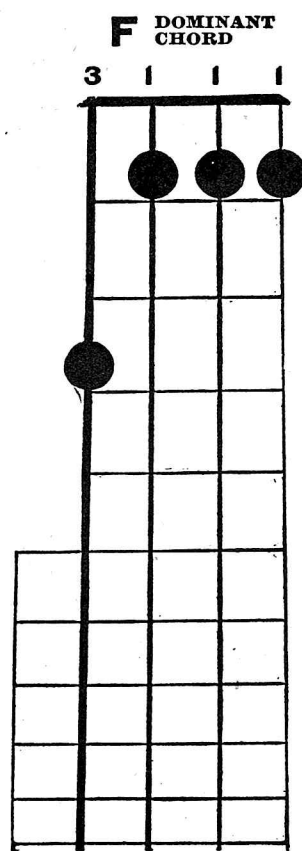
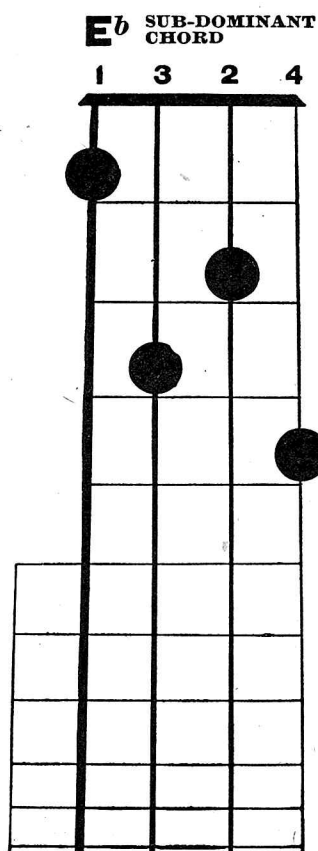
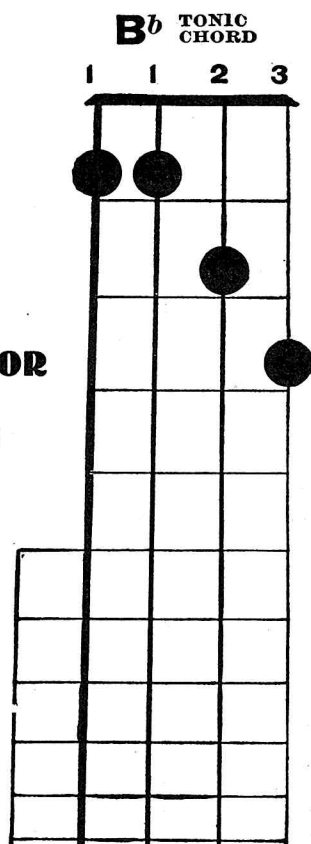
KEY OF

D MINOR

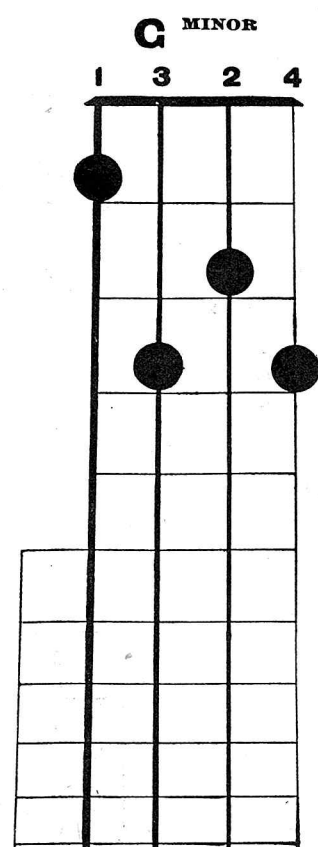
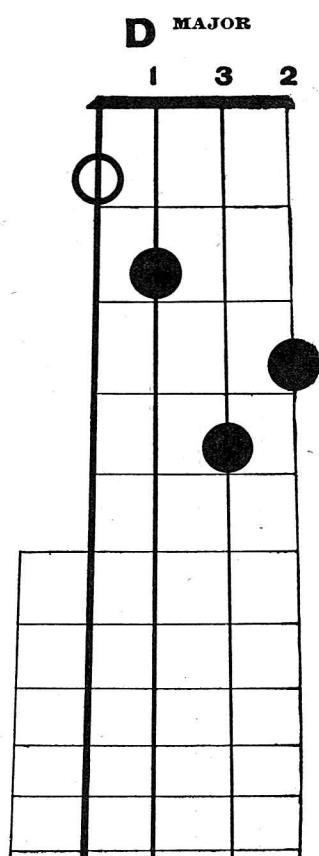
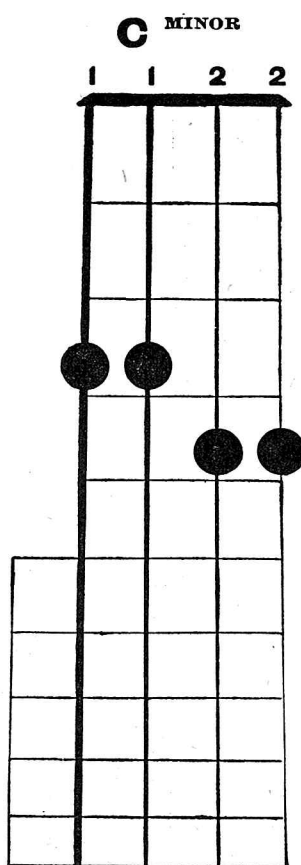
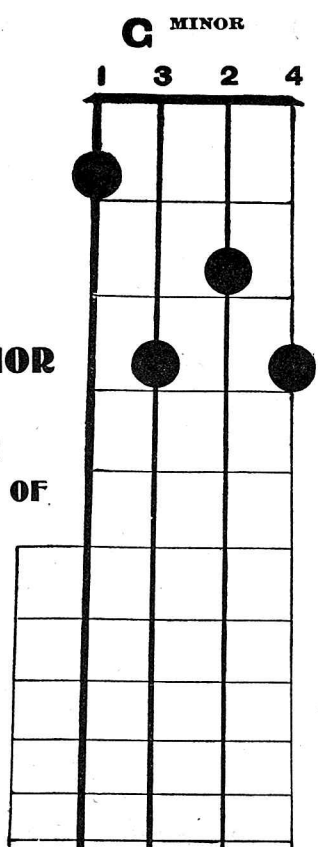
RELATIVE
TO THE KEY OF F

KEY OF **B^b** MAJOR AND RELATIVE MINOR, **G** MINOR

KEY OF
B^b MAJOR
OR TWO
FLATS
b b



KEY OF
G MINOR
RELATIVE
TO THE KEY OF
B^b



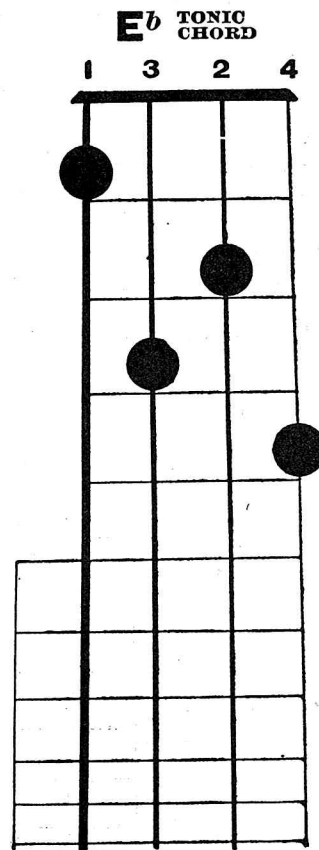
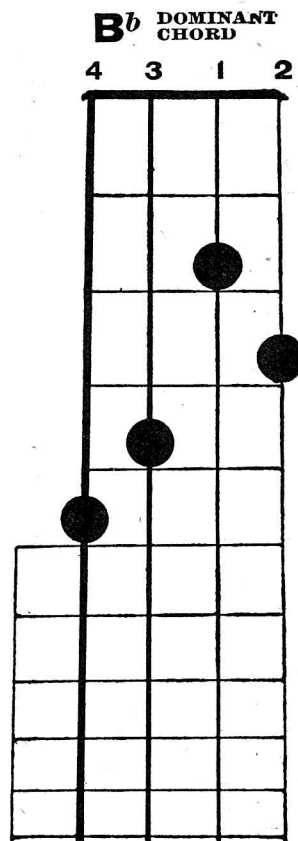
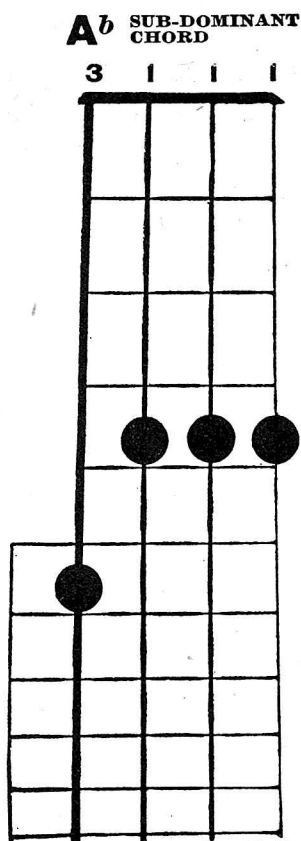
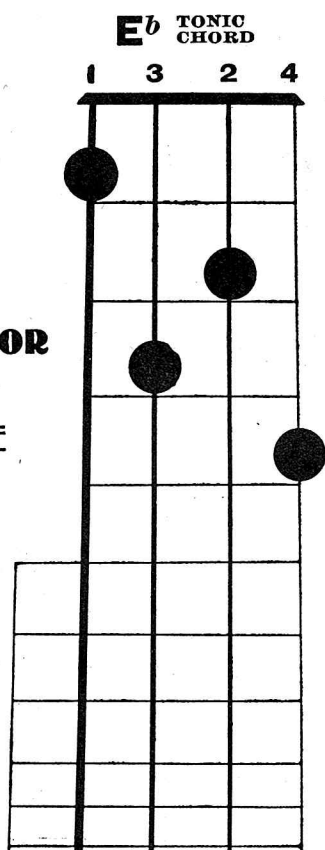
KEY OF E^b MAJOR AND RELATIVE MINOR, C MINOR

KEY OF

E^b MAJOR

OR THREE
FLATS

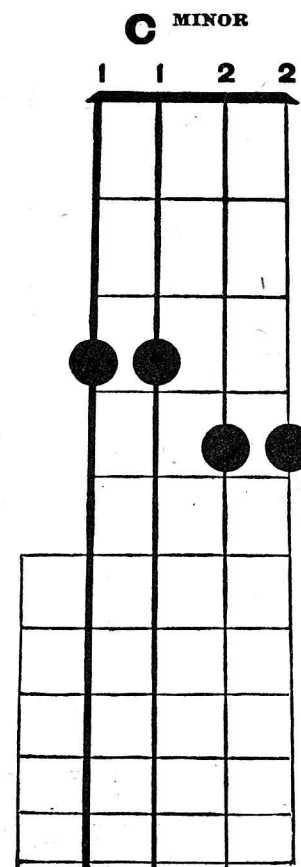
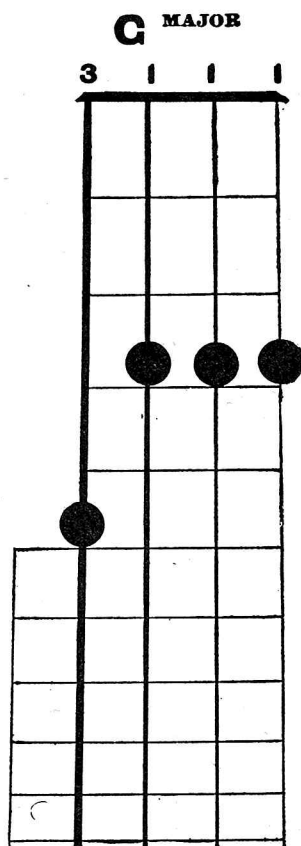
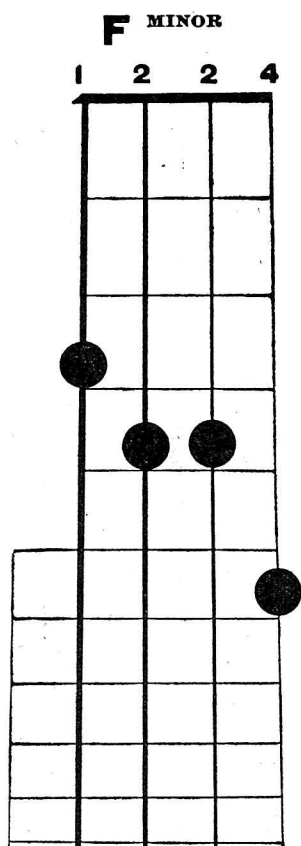
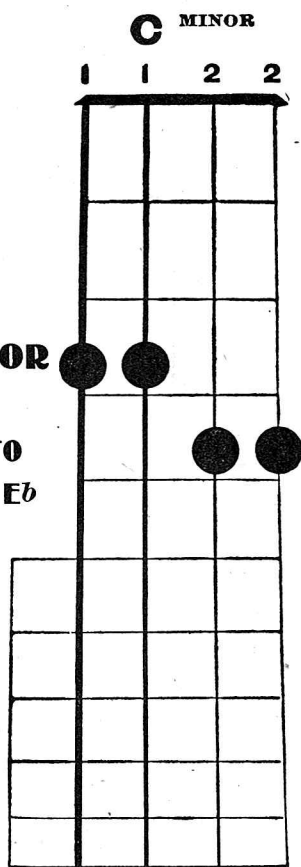
$b b b$



KEY OF

C MINOR

RELATIVE TO
THE KEY OF E^b



KEY OF A^b MAJOR AND RELATIVE MINOR, F MINOR

KEY OF

A^b MAJOR

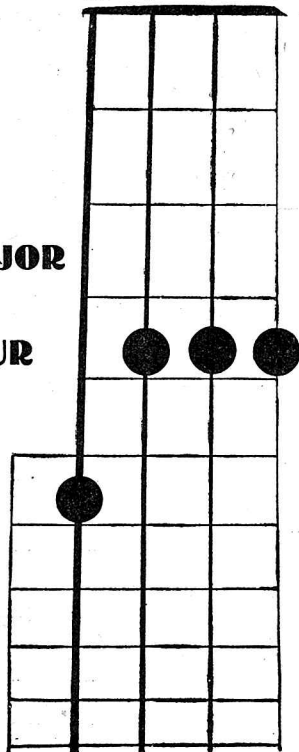
OR FOUR
FLATS

$b b$

$b b$

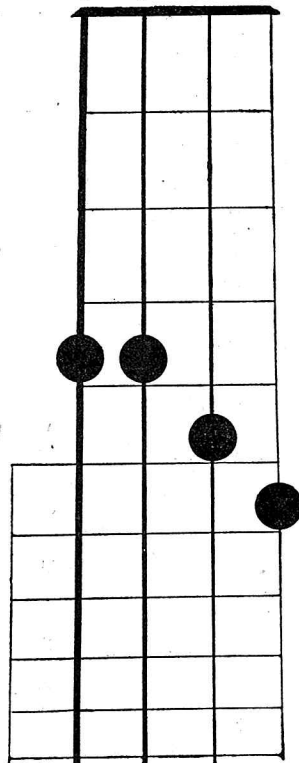
A^b TONIC
CHORD

3 1 1 1



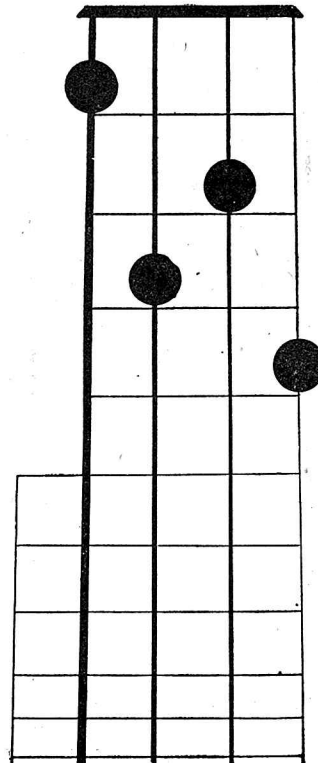
D^b SUB-DOMINANT
CHORD

1 1 2 3



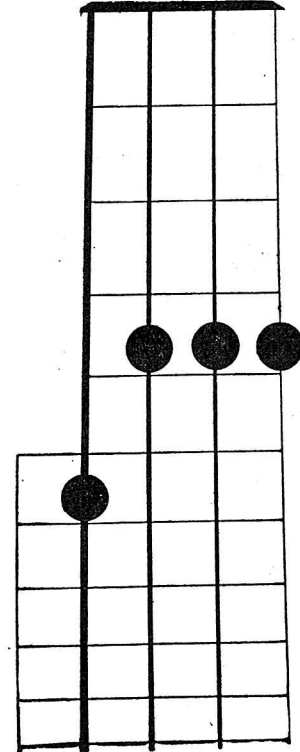
E^b DOMINANT
CHORD

1 3 2 4



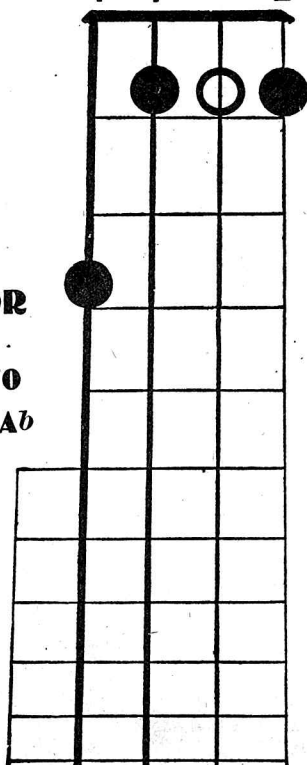
A^b TONIC
CHORD

3 1 1 1



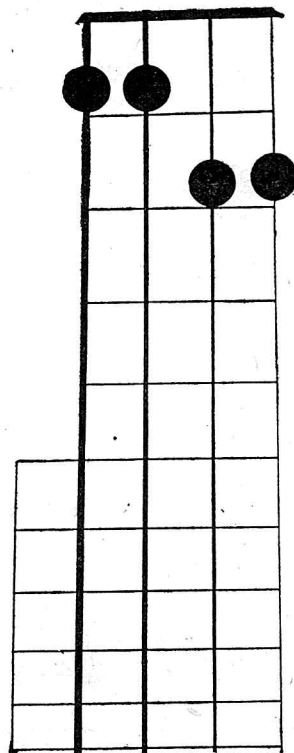
F MINOR

4 1 2



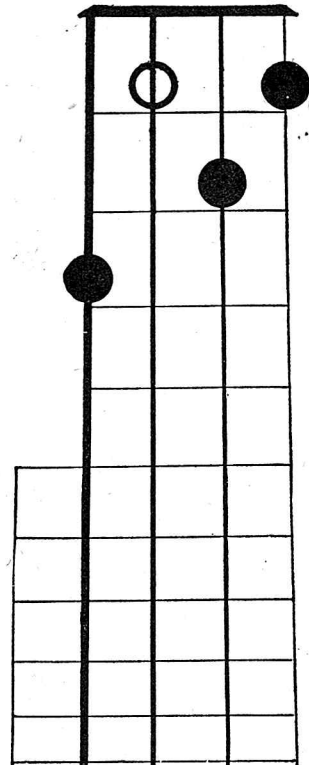
B^b MINOR

1 1 2 2



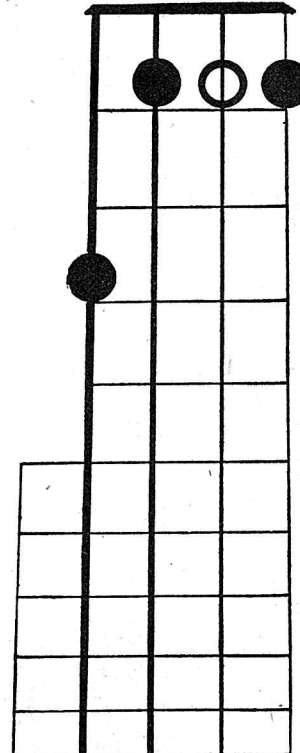
C MAJOR

3 2 1



F MINOR

4 1 2



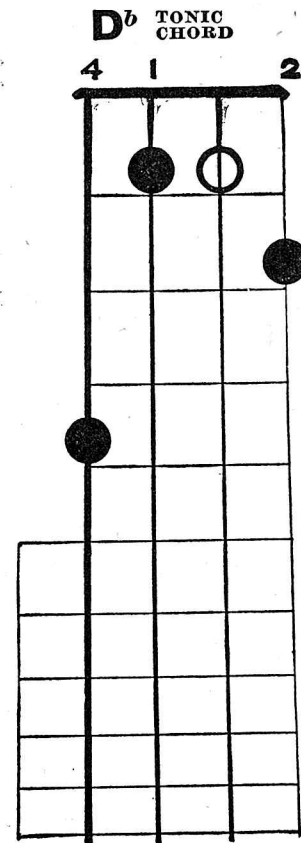
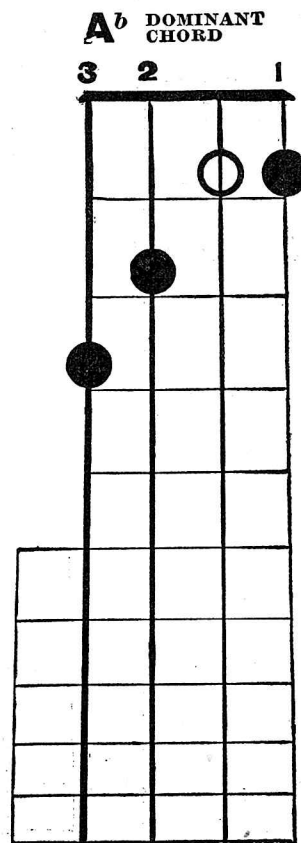
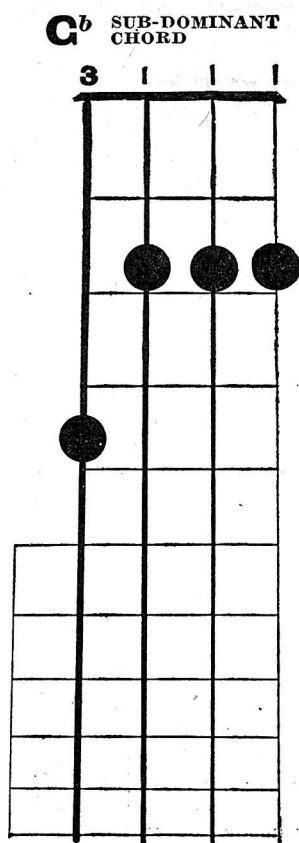
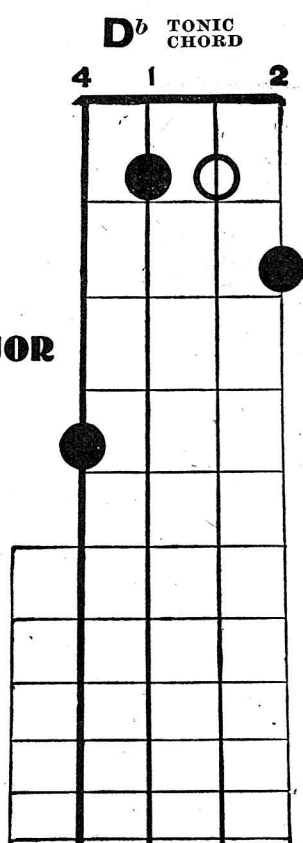
KEY OF

F MINOR

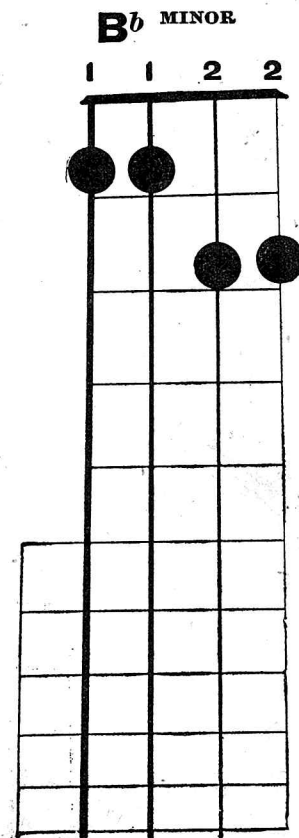
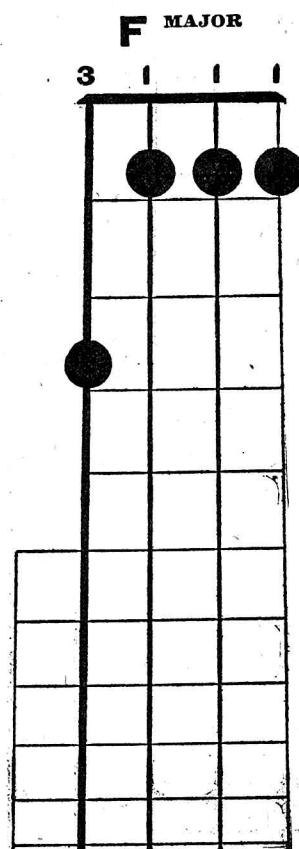
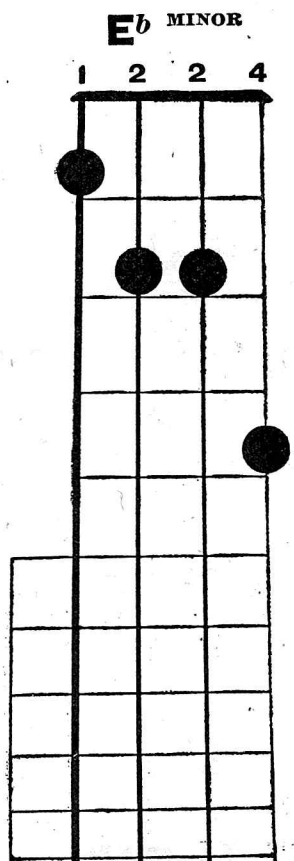
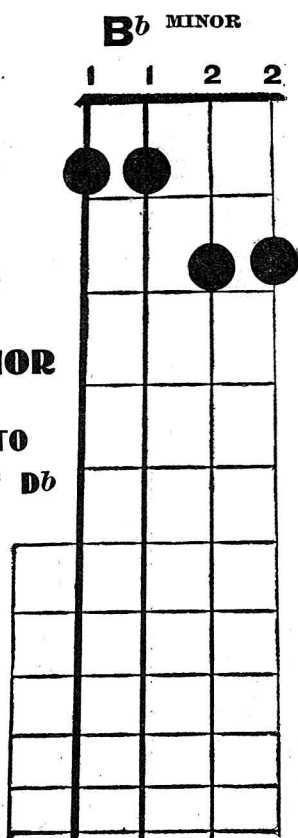
RELATIVE TO
THE KEY OF A^b

KEY OF D^b MAJOR AND RELATIVE MINOR, B^b MINOR

KEY OF
 D^b MAJOR
OR FIVE
FLATS
 $b b b$
 $b b$



KEY OF
 B^b MINOR
RELATIVE TO
THE KEY OF D^b

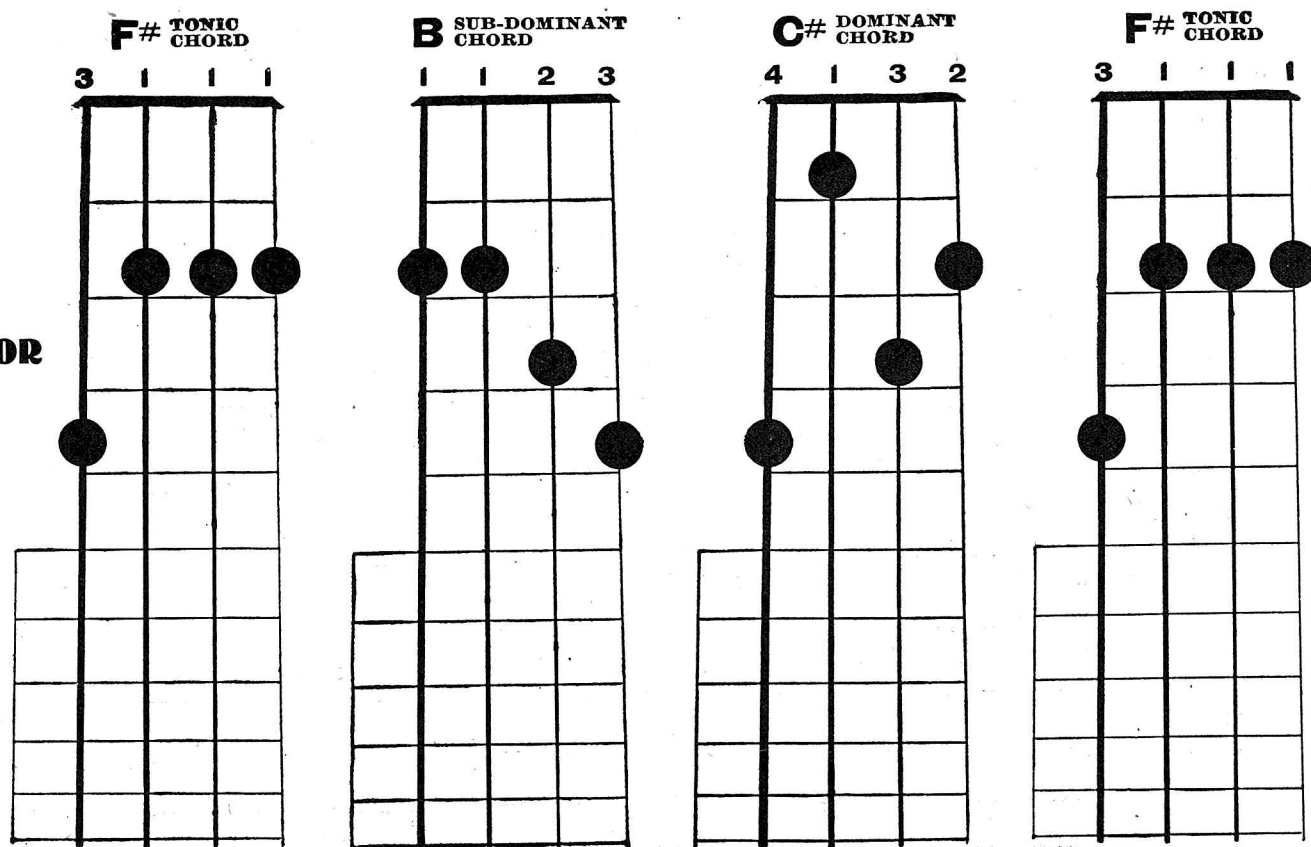


KEY OF $F^{\#}$ MAJOR AND RELATIVE MINOR, E^b MINOR

KEY OF
 $F^{\#}$ MAJOR

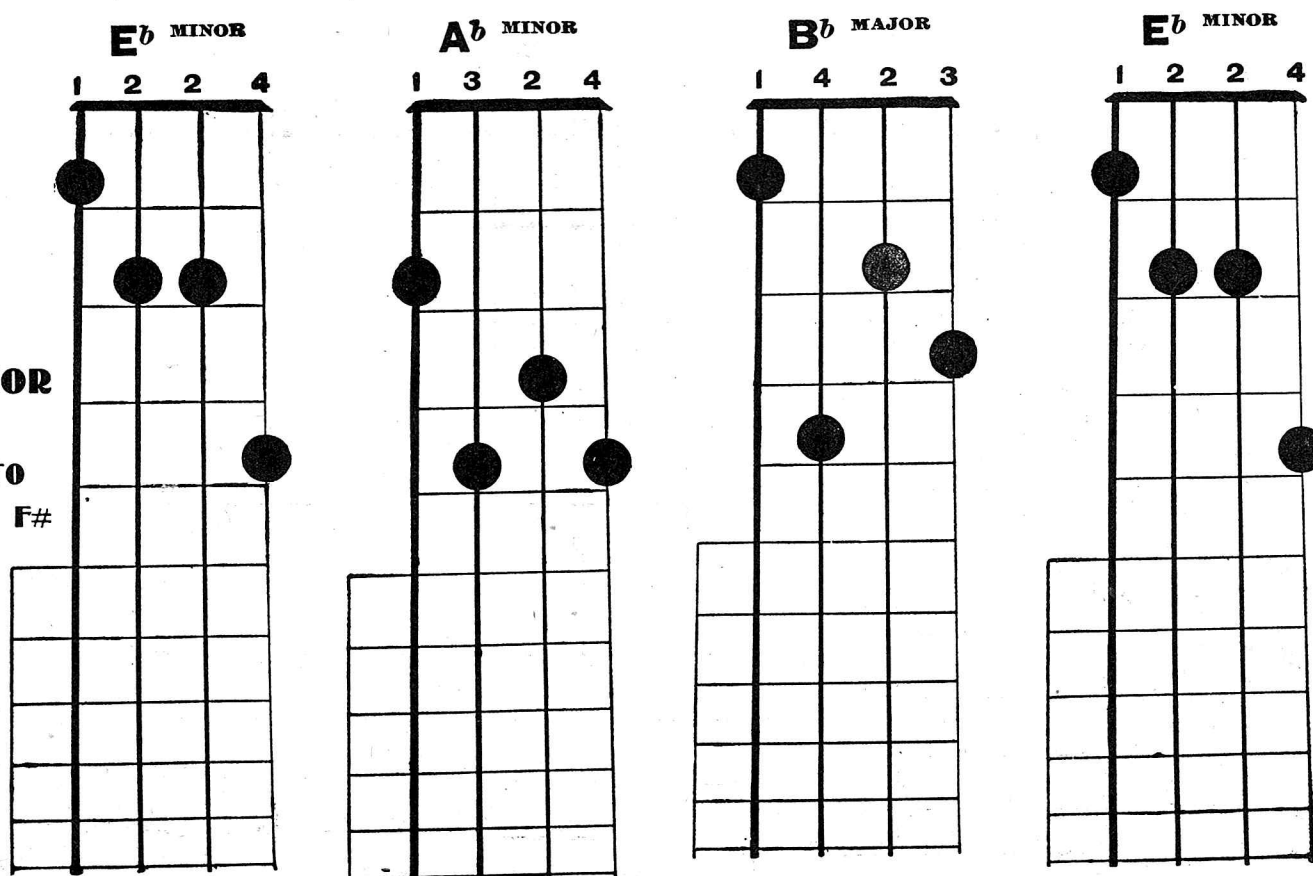
OR SIX
SHARPS

$\# \# \#$
 $\# \# \#$



KEY OF
 E^b MINOR

RELATIVE TO
THE KEY OF $F^{\#}$



MODULATIONS IN ALL KEYS

WITH RIGHT HAND FINGER EXERCISES

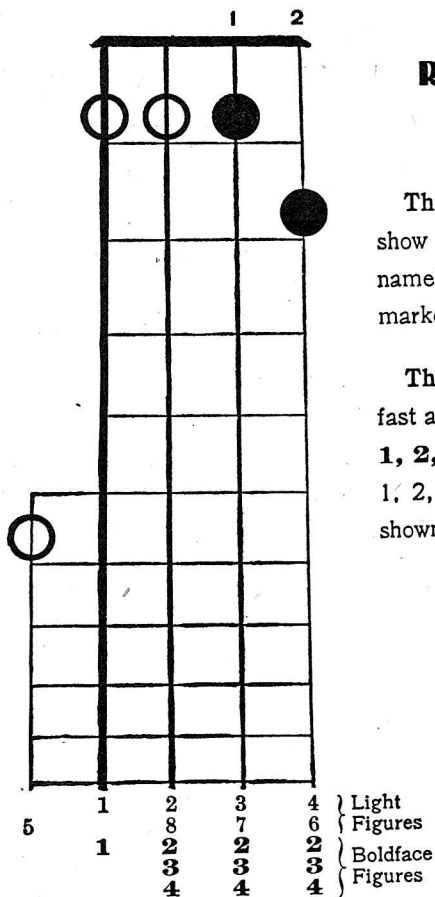
EXPLANATION OF RIGHT HAND FINGERING

The Figures at the Bottom of the diagrams show strings to be picked in rotation from 1 up—namely, first pick string marked 1, then string marked 2, etc., etc.

The Light Figures are to be played twice as fast as the bold figures—namely, play bold figures 1, 2, 3, 4, one to each count. Play light figures 1, 2, 3, 4, 5, 6, 7, 8, two to each count* as shown by

 THIS ILLUSTRATION.

When more than one figure is marked 1, 1, 1, 1 or 2, 2, 2 or 3, 3, play the strings so marked together same as if it was marked only to play one string.



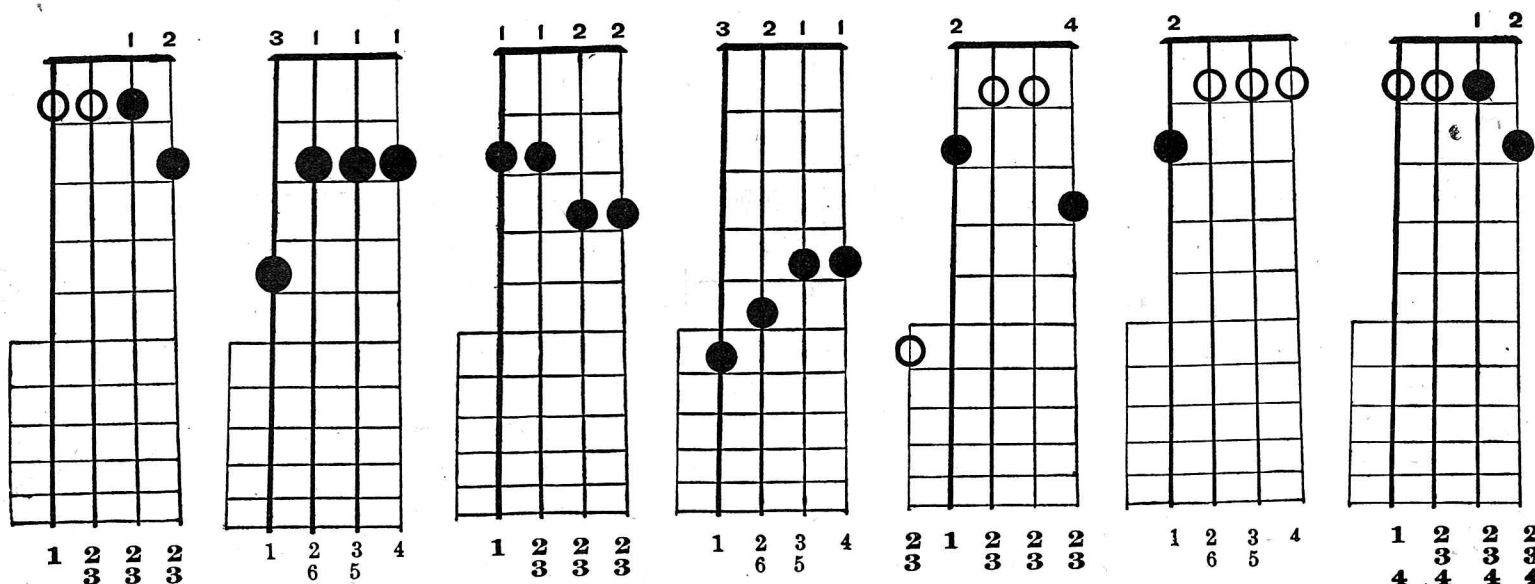
MODULATIONS

The Simplest Explanation of Modulations is that they consist of a mixture of different chords that will harmonize. The following illustrations show the most important modulations in each key; also show right hand finger exercises.

In Practicing these Exercises, it would be advisable to first play the modulations in same manner as the chords shown in first part of book, namely, strike the bass string, then the treble strings together, either 2, 3 or 4 counts to the chord, in this way getting acquainted with the different chords in the modulation.

Any of the right hand fingering illustrated, can be used in playing in any key or modulation.

EXAMPLE SHOWING MODULATION KEY OF A



MODULATIONS KEY OF A

1st MODULATION

Count 1, 2, 3, 4 to Each Chord.

(The last chord in all modulations shown are to be counted double by striking the extra counts marked and resting the balance of the counts)

Diagram 1: Notes on strings 1-5 (open), 6 (2). Fingering: 1, 2. Count: 1, 2, 3, 4.

Diagram 2: Notes on strings 1 (open), 2 (2), 3 (2), 4 (2), 5 (2), 6 (open). Fingering: 1, 2, 2, 2. Count: 3, 1, 2, 3, 4.

Diagram 3: Notes on strings 1 (2), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 1, 1, 2, 2. Count: 1, 2, 3, 4.

Diagram 4: Notes on strings 1 (2), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 1, 1, 2, 3. Count: 1, 2, 3, 4.

Diagram 5: Notes on strings 1 (2), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 1, 1, 2, 3. Count: 1, 2, 3, 4.

Diagram 6: Notes on strings 1 (open), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 2, 4. Count: 3, 1, 2, 3, 4.

Diagram 7: Notes on strings 1 (open), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 1, 2. Count: 3, 1, 2, 3, 4. Note: 5, 5, 5, 5, 5.

2d MODULATION

Count 1, 2, 3 to Each Chord.

Diagram 1: Notes on strings 1 (open), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 1, 2. Count: 3, 1, 2, 3, 4.

Diagram 2: Notes on strings 1 (2), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 4, 1, 2. Count: 1, 2, 2, 2.

Diagram 3: Notes on strings 1 (2), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 1, 2, 2, 4. Count: 1, 2, 3, 4.

Diagram 4: Notes on strings 1 (2), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 3, 2, 1, 1. Count: 1, 2, 2, 2.

Diagram 5: Notes on strings 1 (2), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 3, 1, 1, 1. Count: 1, 2, 3, 4.

Diagram 6: Notes on strings 1 (open), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 2, 4. Count: 3, 1, 2, 3, 4.

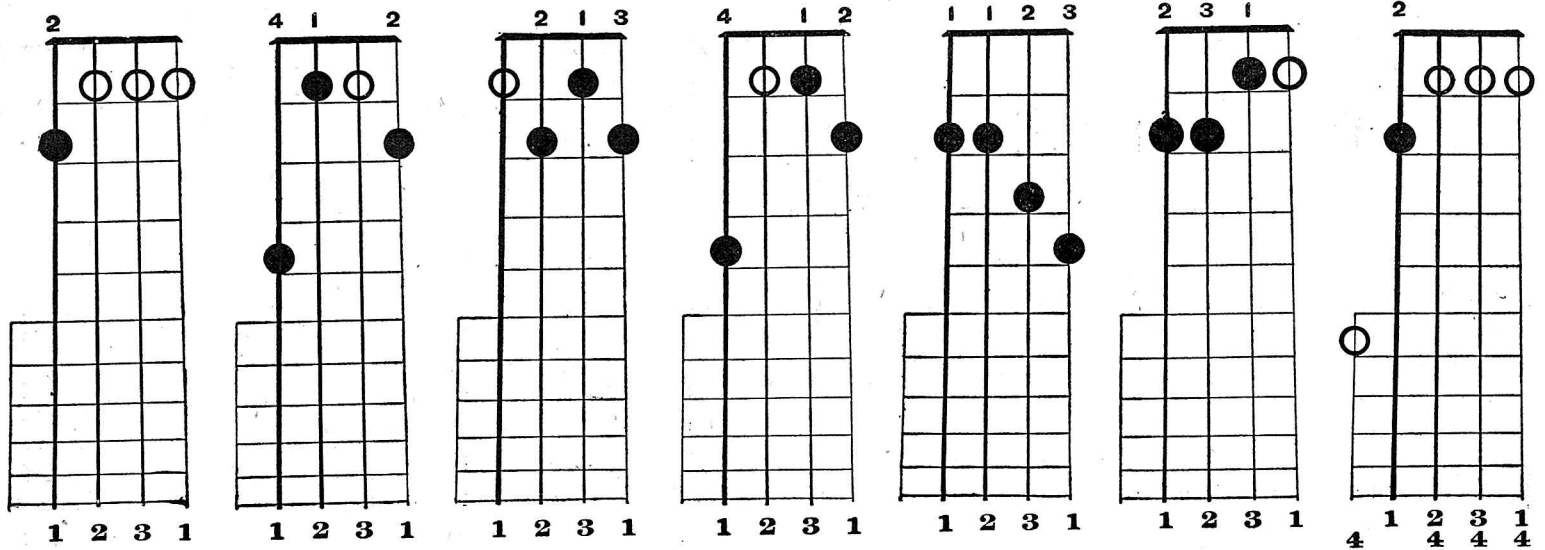
Diagram 7: Notes on strings 1 (open), 2 (2), 3 (2), 4 (2), 5 (2), 6 (2). Fingering: 1, 2. Count: 1, 2, 2, 2. Note: 4, 4, 4, 4.

NOTE.—Where all five strings are marked to be played in one count, strike all five strings either by striking the thumb across all the strings, or striking the fifth and fourth strings across with thumb and picking the three treble strings together with first, second and third fingers at the same time.

MODULATIONS KEY OF E

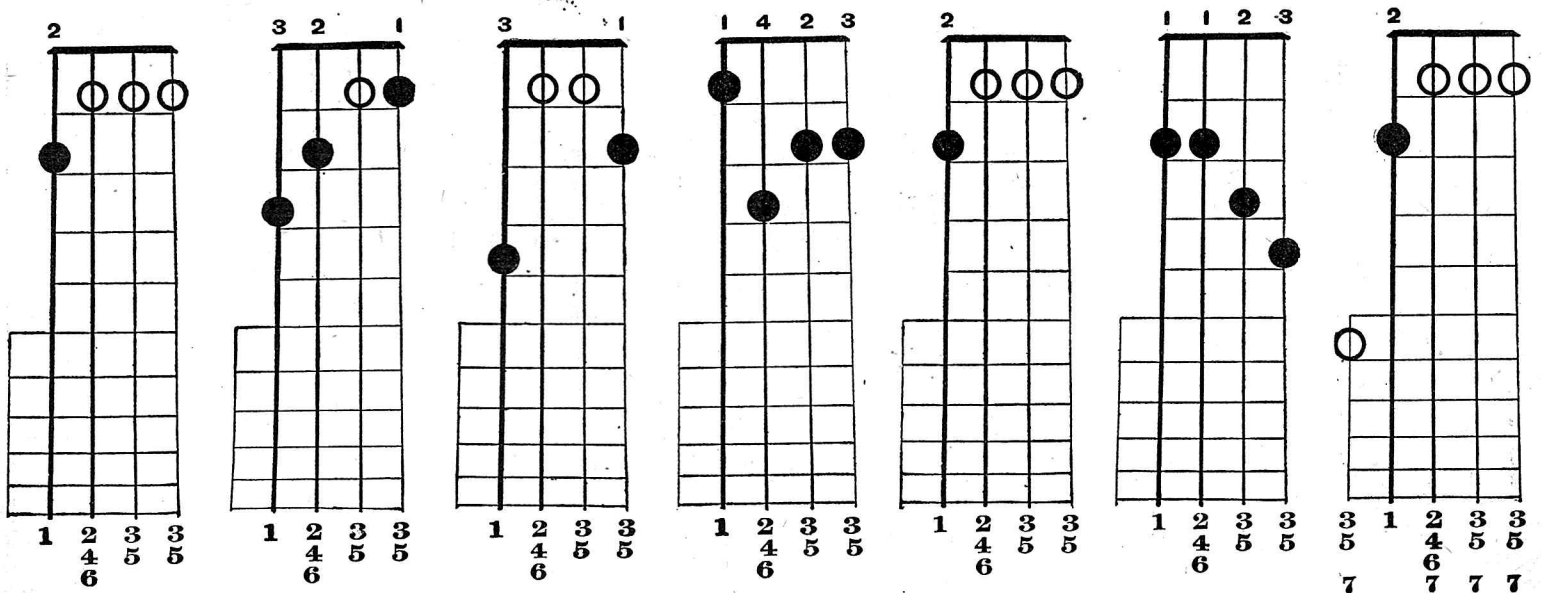
1st MODULATION

Count 1, 2, 3 to Each Chord.



2d MODULATION

Count 1, 2, 3, 4, 5, 6 to Each Chord.



MODULATIONS KEY OF D

1st MODULATION

Count 1, 2, 3 to Each Chord.

Diagram 1: Fingering 2 1 3. Fingers: 1 (1st string, 2nd fret), 2 (2nd string, 1st fret), 3 (3rd string, 3rd fret).

Diagram 2: Fingering 1 1 2 3. Fingers: 1 (1st string, 1st fret), 1 (2nd string, 1st fret), 2 (3rd string, 2nd fret), 3 (4th string, 3rd fret).

Diagram 3: Fingering 1 2 2 4. Fingers: 1 (1st string, 1st fret), 2 (2nd string, 2nd fret), 2 (3rd string, 2nd fret), 4 (4th string, 4th fret).

Diagram 4: Fingering 1 2 2 4. Fingers: 1 (1st string, 1st fret), 2 (2nd string, 2nd fret), 2 (3rd string, 2nd fret), 4 (4th string, 4th fret).

Diagram 5: Fingering 1 2. Fingers: 1 (1st string, 1st fret), 2 (2nd string, 2nd fret).

Diagram 6: Fingering 4 3 1 2. Fingers: 4 (1st string, 4th fret), 3 (2nd string, 3rd fret), 1 (3rd string, 1st fret), 2 (4th string, 2nd fret).

Diagram 7: Fingering 2 1 3. Fingers: 2 (1st string, 2nd fret), 1 (2nd string, 1st fret), 3 (3rd string, 3rd fret).

2d MODULATION

Count 1, 2, 3, 4, 5, 6 to Each Chord.

Diagram 1: Fingering 2 1 3. Fingers: 2 (1st string, 2nd fret), 1 (2nd string, 1st fret), 3 (3rd string, 3rd fret).

Diagram 2: Fingering 1 3 2 4. Fingers: 1 (1st string, 1st fret), 3 (2nd string, 3rd fret), 2 (3rd string, 2nd fret), 4 (4th string, 4th fret).

Diagram 3: Fingering 1 1 2 2. Fingers: 1 (1st string, 1st fret), 1 (2nd string, 1st fret), 2 (3rd string, 2nd fret), 2 (4th string, 2nd fret).

Diagram 4: Fingering 2 1. Fingers: 2 (1st string, 2nd fret), 1 (2nd string, 1st fret).

Diagram 5: Fingering 2 1 3. Fingers: 2 (1st string, 2nd fret), 1 (2nd string, 1st fret), 3 (3rd string, 3rd fret).

Diagram 6: Fingering 1 2 2 4. Fingers: 1 (1st string, 1st fret), 2 (2nd string, 2nd fret), 2 (3rd string, 2nd fret), 4 (4th string, 4th fret).

Diagram 7: Fingering 2 1 3. Fingers: 2 (1st string, 2nd fret), 1 (2nd string, 1st fret), 3 (3rd string, 3rd fret).

MODULATIONS KEY OF G

1st MODULATION

Count 1, 2, 3, 4 to Each Chord.

Diagram 1: Fingering 3 1 1 1, Chord 1 3 5 7 2 4 6 8

Diagram 2: Fingering 2, Chord 1 3 5 7 2 4 6 8

Diagram 3: Fingering 3 1 1, Chord 1 3 5 7 2 4 6 8

Diagram 4: Fingering 1 1, Chord 1 3 5 7 2 4 6 8

Diagram 5: Fingering 3 4 2 1, Chord 1 3 5 7 2 4 6 8

Diagram 6: Fingering 1 3 2, Chord 1 3 5 7 2 4 6 8

Diagram 7: Fingering 1 3 2 4, Chord 1 3 5 7 2 4 6 8 9 9 9 9

2d MODULATION

Count 1, 2, 3, 4 to Each Chord.

Diagram 1: Fingering 3 1 1 1, Chord 1 2 4 3 3

Diagram 2: Fingering 1 1 2 3, Chord 1 2 4 3 3

Diagram 3: Fingering 1 3 2 4, Chord 1 2 4 3 3

Diagram 4: Fingering 3 2 1 1, Chord 1 2 4 3 3

Diagram 5: Fingering 1 3 2 4, Chord 1 2 4 3 3

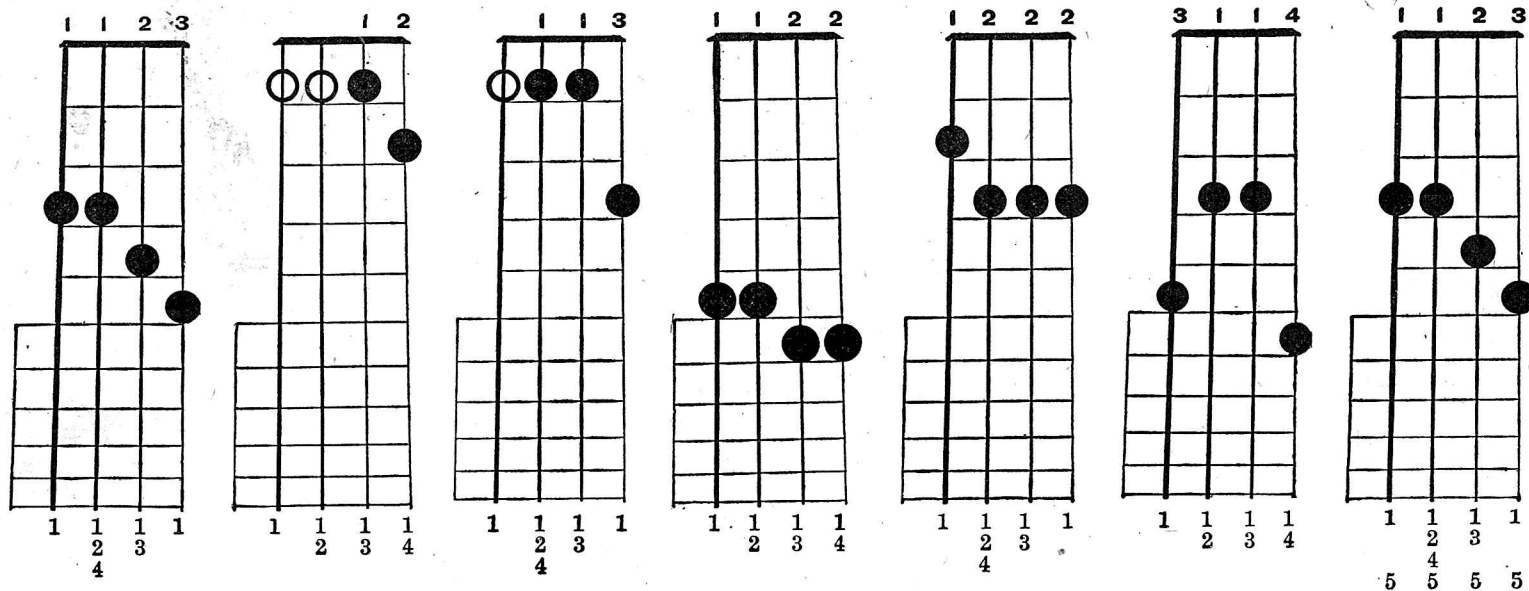
Diagram 6: Fingering 1 4 2 3, Chord 1 2 4 3 3

Diagram 7: Fingering 1 3 2 4, Chord 1 2 4 3 3 5 5 5 5

MODULATIONS KEY OF C

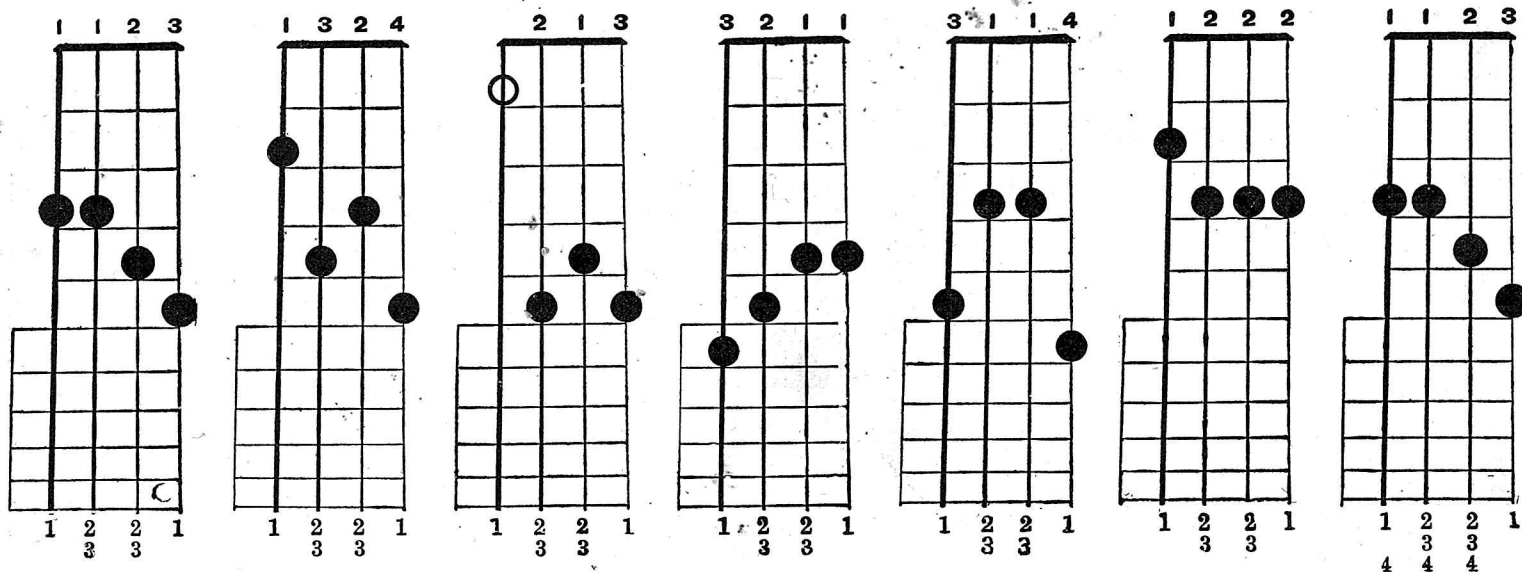
1st MODULATION

Count 1, 2, 3, 4 to Each Chord.



2d MODULATION

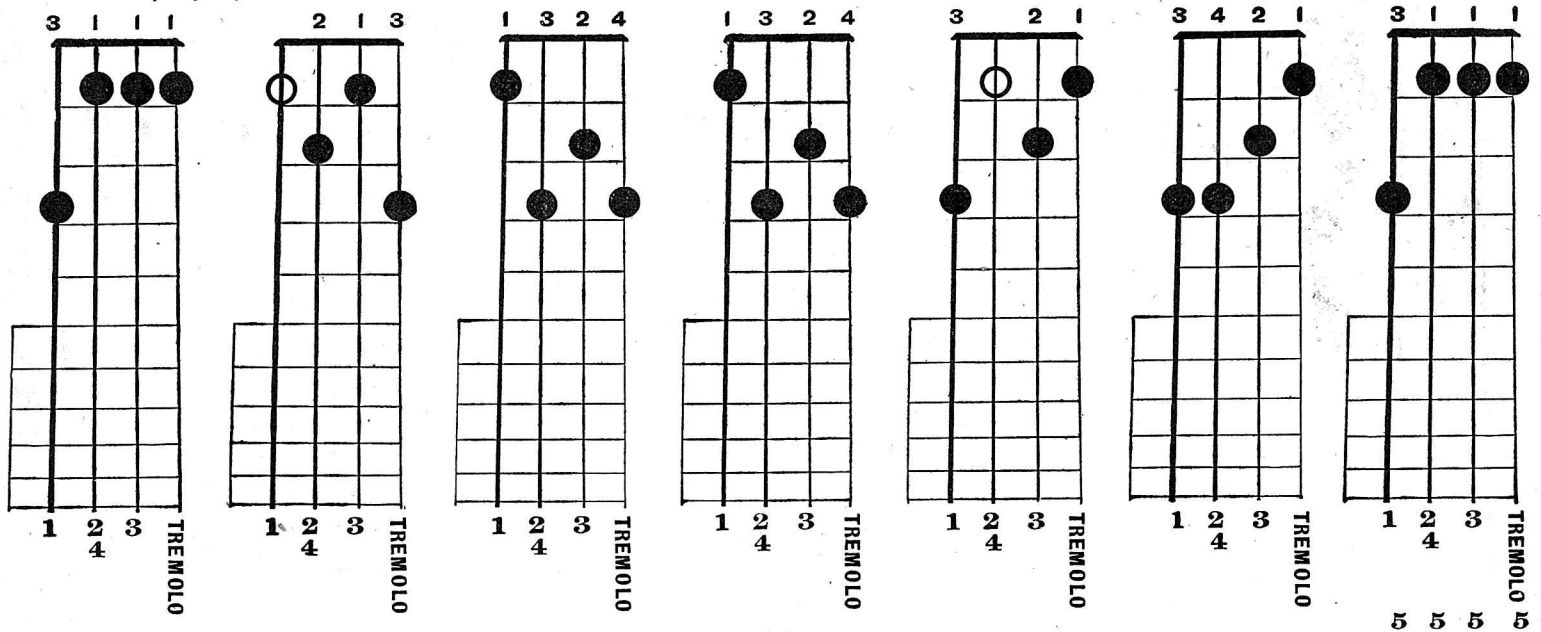
Count 1, 2, 3 to Each Chord.



MODULATIONS KEY OF F

1st MODULATION

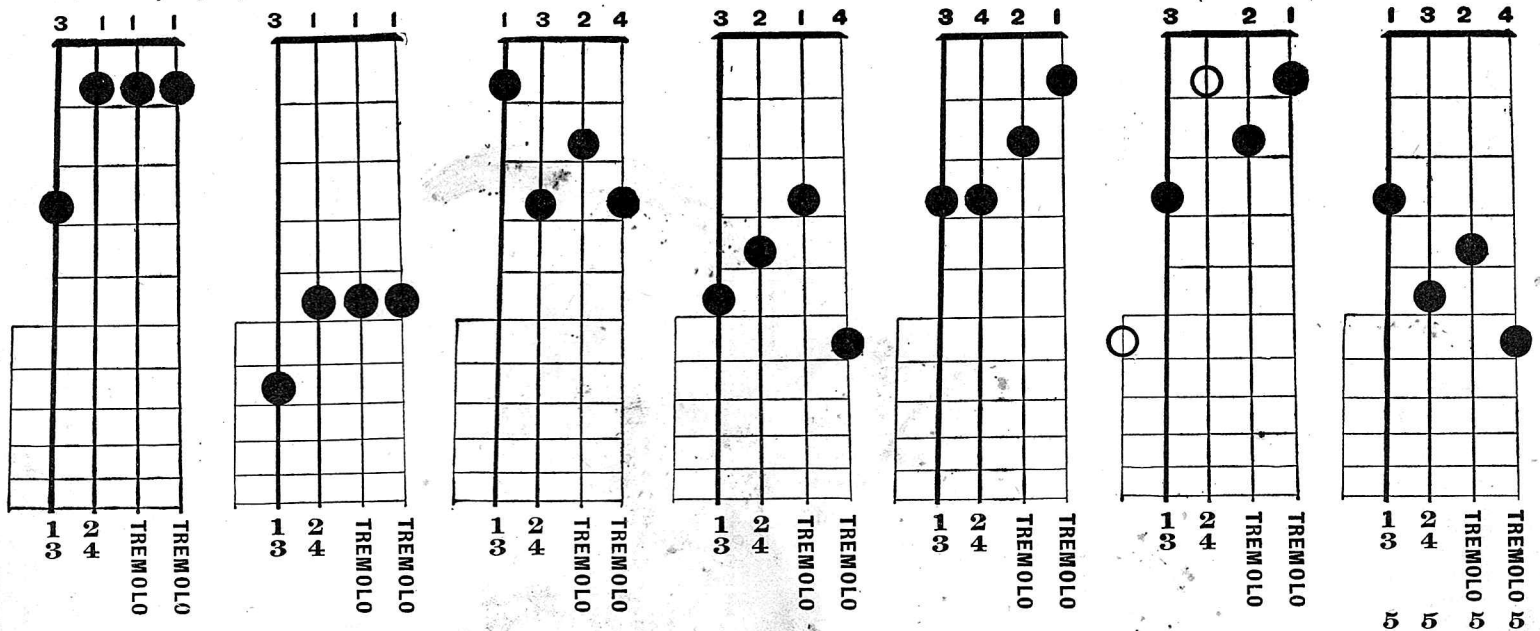
Count 1, 2, 3, 4 to Each Chord.



NOTE.—Tremolo the 1st string with first finger, striking the string across and back, either 4, 6, or 8 times in even time—at the same time strike the strings marked 1, 2, 3, 4 with the thumb, slowly, without breaking the time of the tremolo.

2d MODULATION

Count 1, 2, 3, 4 to Each Chord.



NOTE.—Tremolo 1st and 2nd strings together, striking both strings across and back with first finger, also try the same by making tremolo using first and second finger.

MODULATIONS KEY OF **B \flat**

1st MODULATION

Count 1, 2, 3, 4 to Each Chord.

Diagram 1: F major (F2, C4, F4). Fingering: 1 1 2 3. Tremolo: 1 2 3 4.

Diagram 2: C major (C2, E4, G4). Fingering: 3 1 1 1. Tremolo: 1 2 3 4.

Diagram 3: F major (F2, C4, F4). Fingering: 1 1 2 2. Tremolo: 1 2 3 4.

Diagram 4: C major (C2, E4, G4). Fingering: 1 3 2 4. Tremolo: 1 2 3 4.

Diagram 5: F major (F2, C4, F4). Fingering: 1 1 4. Tremolo: 1 2 3 4.

Diagram 6: C major (C2, E4, G4). Fingering: 3 1 1 1. Tremolo: 1 2 3 4.

Diagram 7: F major (F2, C4, F4). Fingering: 1 1 2 3. Tremolo: 1 2 3 4.

2d MODULATION

Count 1, 2, 3 to Each Chord.

Diagram 1: F major (F2, C4, F4). Fingering: 1 1 2 3. Tremolo: 1 1 2 2.

Diagram 2: C major (C2, E4, G4). Fingering: 2 1 3. Tremolo: 1 1 2 2.

Diagram 3: F major (F2, C4, F4). Fingering: 1 2 2 4. Tremolo: 1 1 2 2.

Diagram 4: C major (C2, E4, G4). Fingering: 3 2 1 1. Tremolo: 1 1 2 2.

Diagram 5: F major (F2, C4, F4). Fingering: 1 1 2 3. Tremolo: 1 1 2 2.

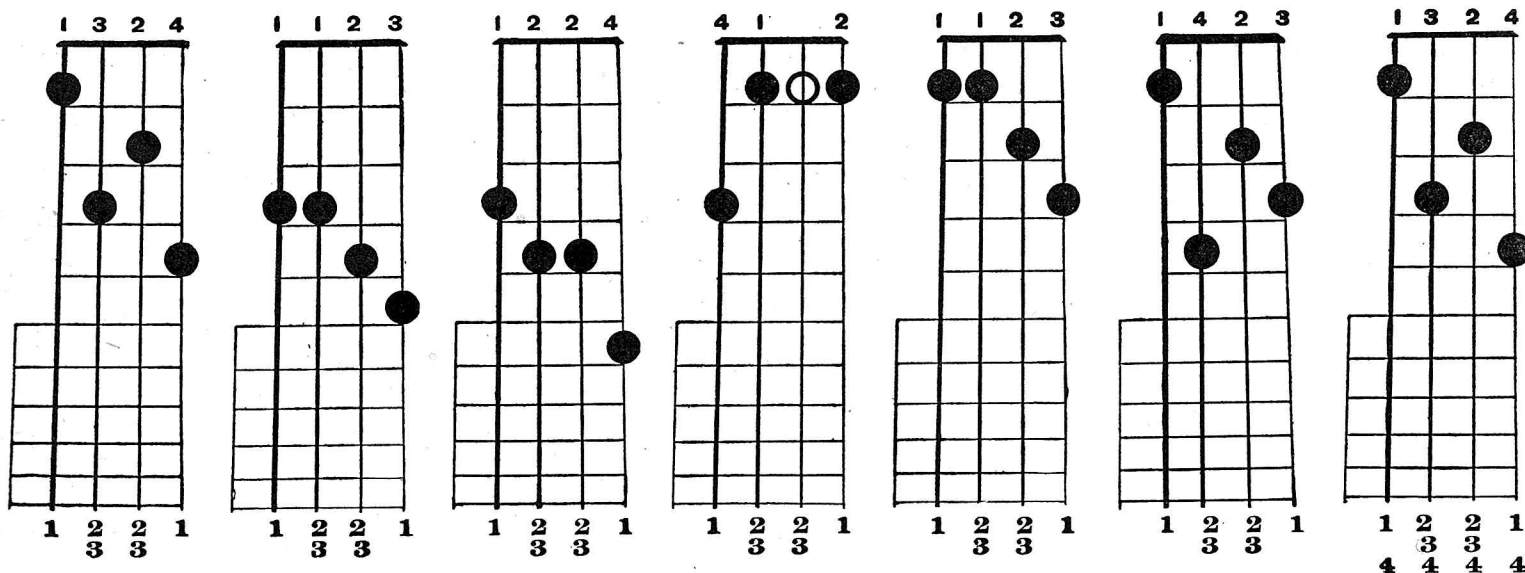
Diagram 6: C major (C2, E4, G4). Fingering: 3 1 1 4. Tremolo: 1 1 2 2.

Diagram 7: F major (F2, C4, F4). Fingering: 1 1 2 3. Tremolo: 1 1 2 2.

MODULATIONS KEY OF E^b

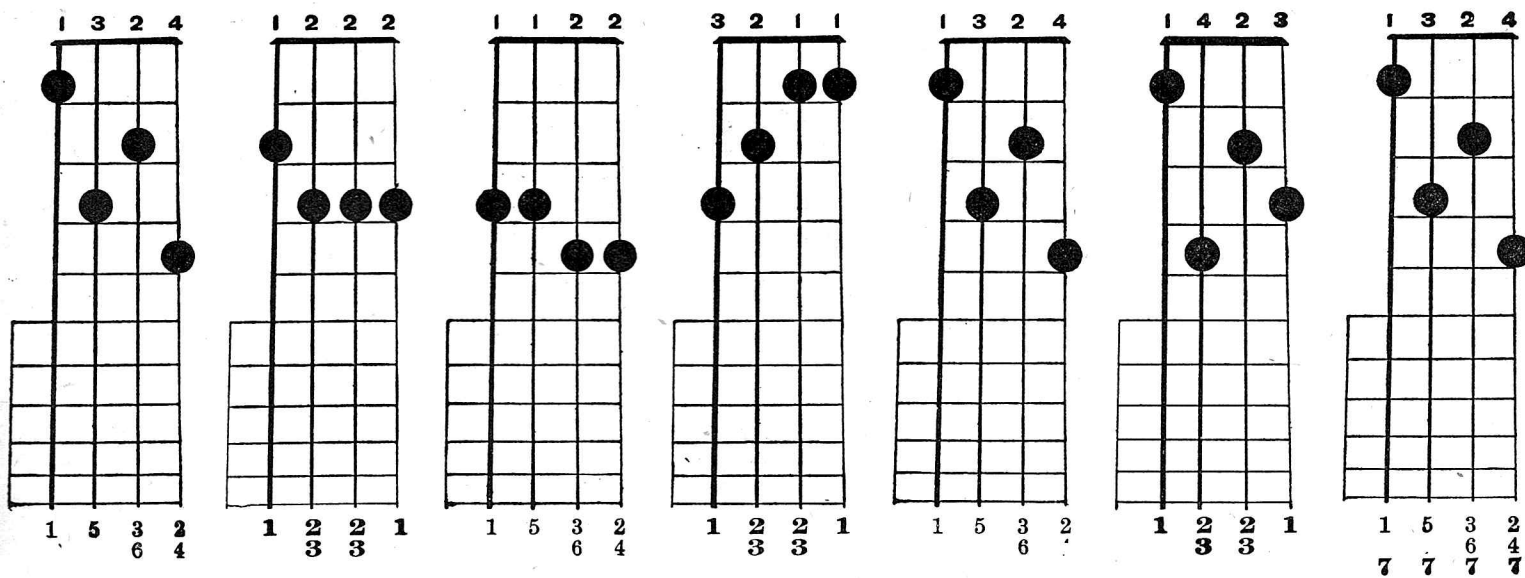
1st MODULATION

Count 1, 2, 3 to Each Chord.



2d MODULATION

Count 1, 2, 3 to Each Chord.



MODULATIONS KEY OF A^b

1st MODULATION

Count 1, 2, 3 to Each Chord.

Diagram 1: Chord shape with fingerings 3, 1, 1, 1. String counts: 1, 3, 4, 2, 5, 6.

Diagram 2: Chord shape with fingerings 3, 1, 1, 1. String counts: 1, 2, 2, 3, 3, 3.

Diagram 3: Chord shape with fingerings 1, 1, 2, 2. String counts: 1, 3, 4, 2, 5, 6.

Diagram 4: Chord shape with fingerings 1, 3, 2, 4. String counts: 1, 2, 2, 3, 3, 3.

Diagram 5: Chord shape with fingerings 1, 3, 2, 4. String counts: 1, 3, 4, 2, 5, 6.

Diagram 6: Chord shape with fingerings 4, 1, 3, 2. String counts: 1, 2, 2, 3, 3, 3.

Diagram 7: Chord shape with fingerings 3, 1, 1, 1. String counts: 1, 3, 4, 2, 5, 7, 7, 7, 7.

2d MODULATION

Count 1, 2, 3, 4 to Each Chord, picking all four strings in rapid succession for each count.

Diagram 1: Chord shape with fingerings 3, 1, 1, 1. String counts: 1, 1, 1, 1, 2, 2, 3, 3, 4, 4, 4, 4.

Diagram 2: Chord shape with fingerings 1, 3, 2, 4. String counts: 1, 1, 1, 1, 2, 2, 3, 3, 4, 4, 4, 4.

Diagram 3: Chord shape with fingerings 1, 3, 2, 4. String counts: 1, 1, 1, 1, 2, 2, 3, 3, 4, 4, 4, 4.

Diagram 4: Chord shape with fingerings 3, 2, 1, 1. String counts: 1, 1, 1, 1, 2, 2, 3, 3, 4, 4, 4, 4.

Diagram 5: Chord shape with fingerings 3, 1, 1, 1. String counts: 1, 1, 1, 1, 2, 2, 3, 3, 4, 4, 4, 4.

Diagram 6: Chord shape with fingerings 4, 1, 3, 2. String counts: 1, 1, 1, 1, 2, 2, 3, 3, 4, 4, 4, 4.

Diagram 7: Chord shape with fingerings 3, 1, 1, 1. String counts: 1, 1, 1, 1, 2, 2, 3, 3, 4, 4, 4, 5, 5, 5, 5.

MODULATIONS KEY OF **D^b**

1st MODULATION

Count 1, 2, 3, 4 to Each Chord.

Diagram 1: Fingering 1 1 2 3. Tremolo 1 2 3 4.

Diagram 2: Fingering 1 2 2 2. Tremolo 1 2 3 4.

Diagram 3: Fingering 1 1 2 2. Tremolo 1 2 3 4.

Diagram 4: Fingering 1 2 2 4. Tremolo 1 2 3 4.

Diagram 5: Fingering 3 2 1. Tremolo 1 2 3 4.

Diagram 6: Fingering 1 2 2 2. Tremolo 1 2 3 4.

Diagram 7: Fingering 1 1 2 3. Tremolo 1 2 3 4.

2d MODULATION

Count 1, 2, 3, 4, 5, 6 to Each Chord.

Diagram 1: Fingering 1 1 2 3. Tremolo 1 3 3 2.

Diagram 2: Fingering 3 1 1 1. Tremolo 1 2 3 4.

Diagram 3: Fingering 1 1 2 2. Tremolo 1 3 3 2.

Diagram 4: Fingering 3 2 1 1. Tremolo 1 2 3 4.

Diagram 5: Fingering 1 1 2 3. Tremolo 1 3 3 2.

Diagram 6: Fingering 3 1 1 4. Tremolo 1 2 3 4.

Diagram 7: Fingering 1 1 2 3. Tremolo 1 3 3 2.

MODULATIONS KEY OF F#

1st MODULATION

Count 1, 2, 3, 4 to Each Chord.

Diagram 1: Fingering 3 1 1 1. Count sequence: 1, 2, 3, 4.

Diagram 2: Fingering 1 3 2 4. Count sequence: 1, 2, 3, 4.

Diagram 3: Fingering 1 3 2 4. Count sequence: 1, 2, 3, 4.

Diagram 4: Fingering 1 2 2 4. Count sequence: 1, 2, 3, 4.

Diagram 5: Fingering 4 1 3 2. Count sequence: 1, 2, 3, 4.

Diagram 6: Fingering 4 1 2. Count sequence: 1, 2, 3, 4.

Diagram 7: Fingering 4 1 1 1. Count sequence: 1, 2, 3, 4.

NOTE.—Strike bass, the 1st string, twice in rapid succession with first and second finger. (This is called two-finger Tremolo.)

2d MODULATION

Count 1, 2, 3 to Each Chord Twice.

Diagram 1: Fingering 1, 2, 3. Count sequence: 1, 2, 3.

Diagram 2: Fingering 1, 2, 3. Count sequence: 1, 2, 3.

Diagram 3: Fingering 1, 2, 3. Count sequence: 1, 2, 3.

Diagram 4: Fingering 1, 2, 3. Count sequence: 1, 2, 3.

Diagram 5: Fingering 1, 2, 3. Count sequence: 1, 2, 3.

Diagram 6: Fingering 1, 2, 3. Count sequence: 1, 2, 3.

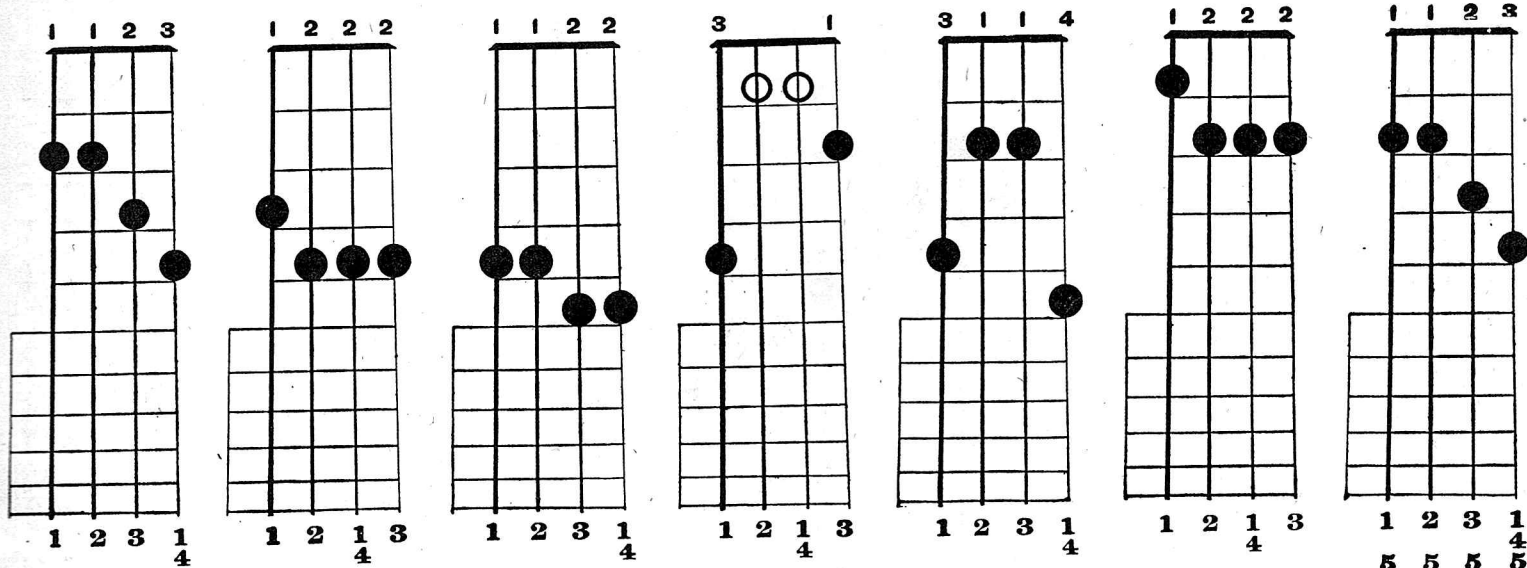
Diagram 7: Fingering 1, 2, 3. Count sequence: 1, 2, 3.

NOTE.—Strike bass for one count, then 1st and 2d strings in rapid succession for the other two counts, then strike 3rd string for one count and 1st and 2d strings for the other two counts.

MODULATIONS KEY OF B

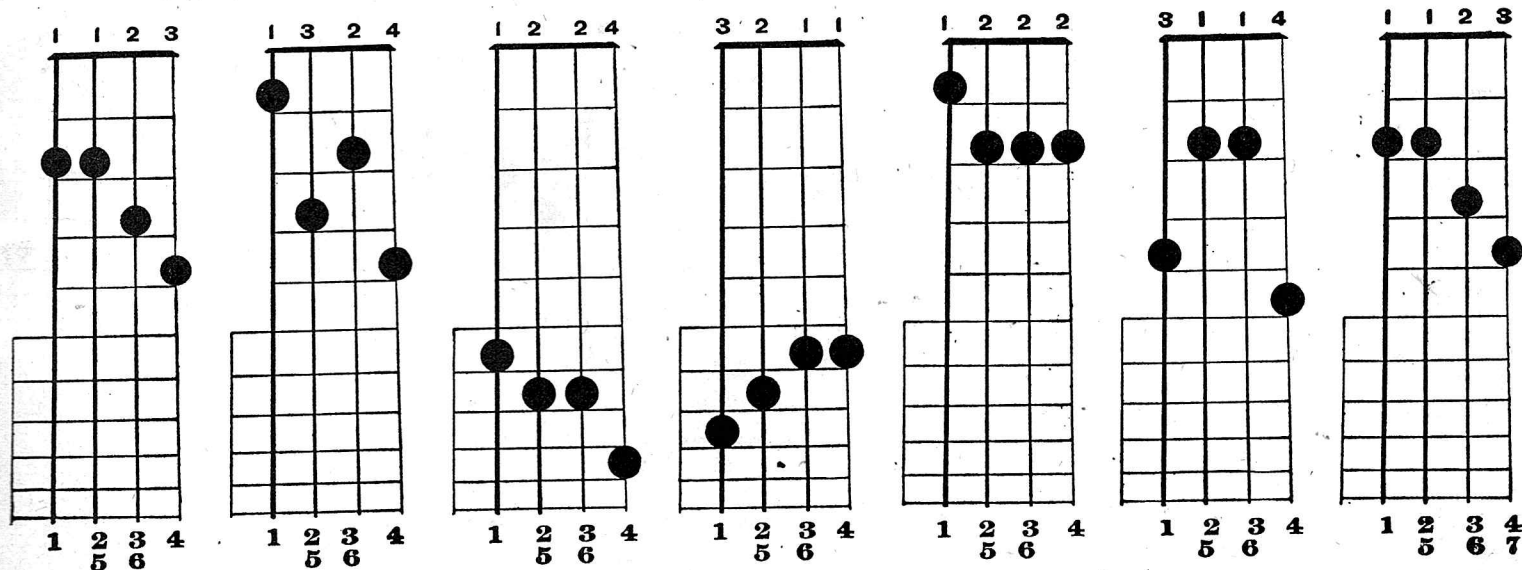
1st MODULATION

Count 1, 2, 3, 4 to Each Chord.



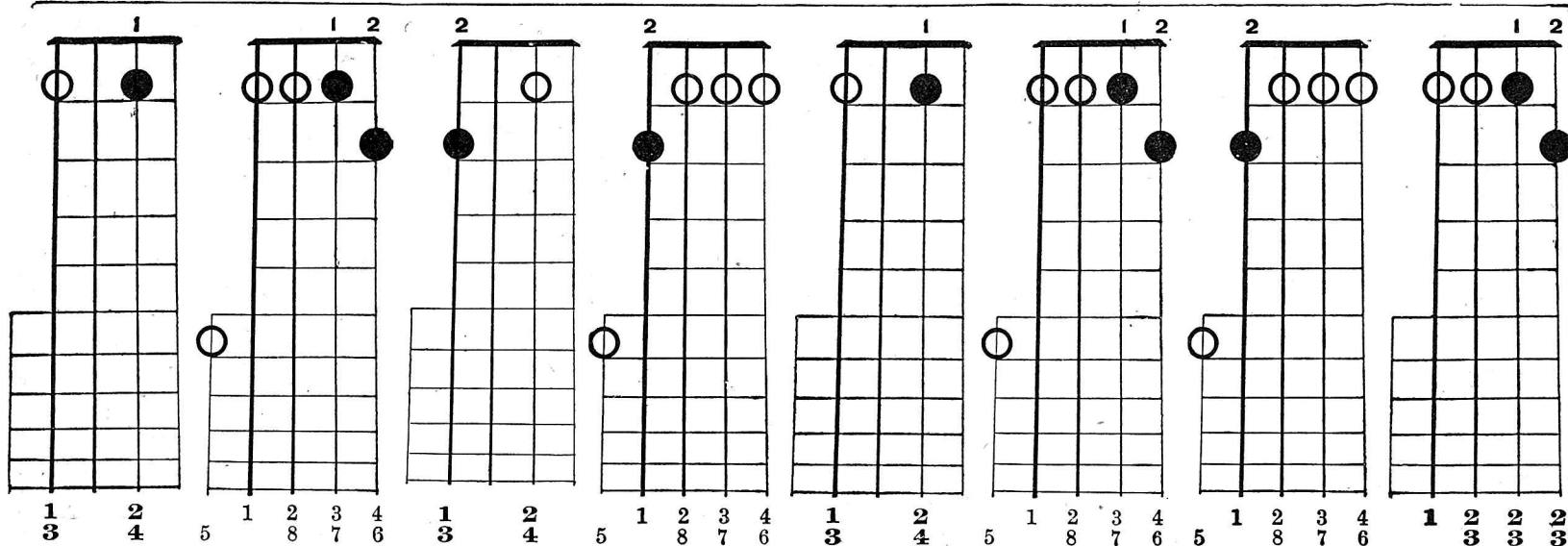
2d MODULATION

Count 1, 2, 3, 4, 5, 6 to Each Chord.

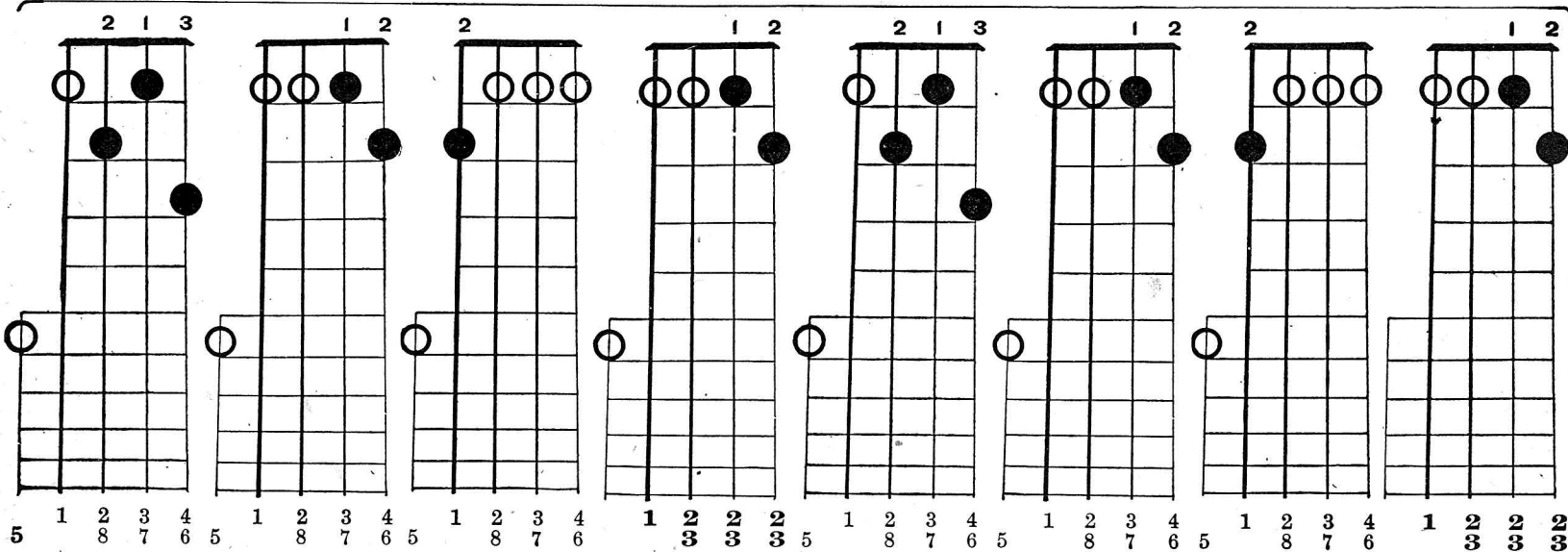


PLANTATION JIG.

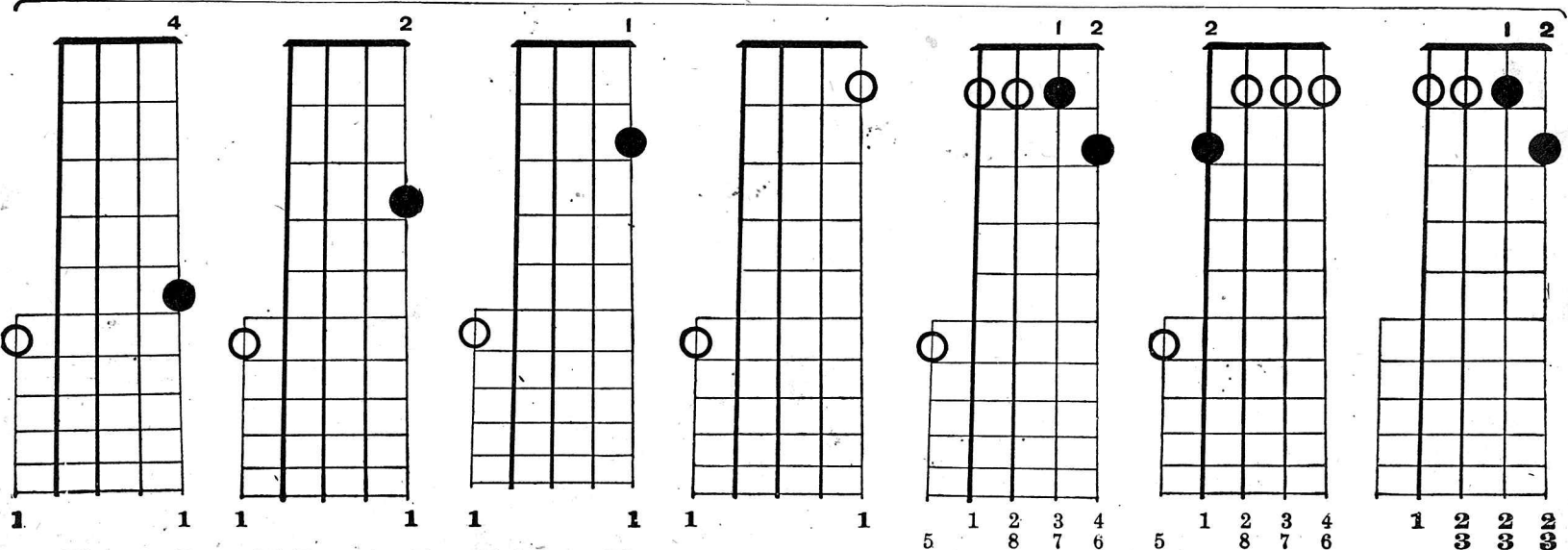
1st Part.



2d Part.



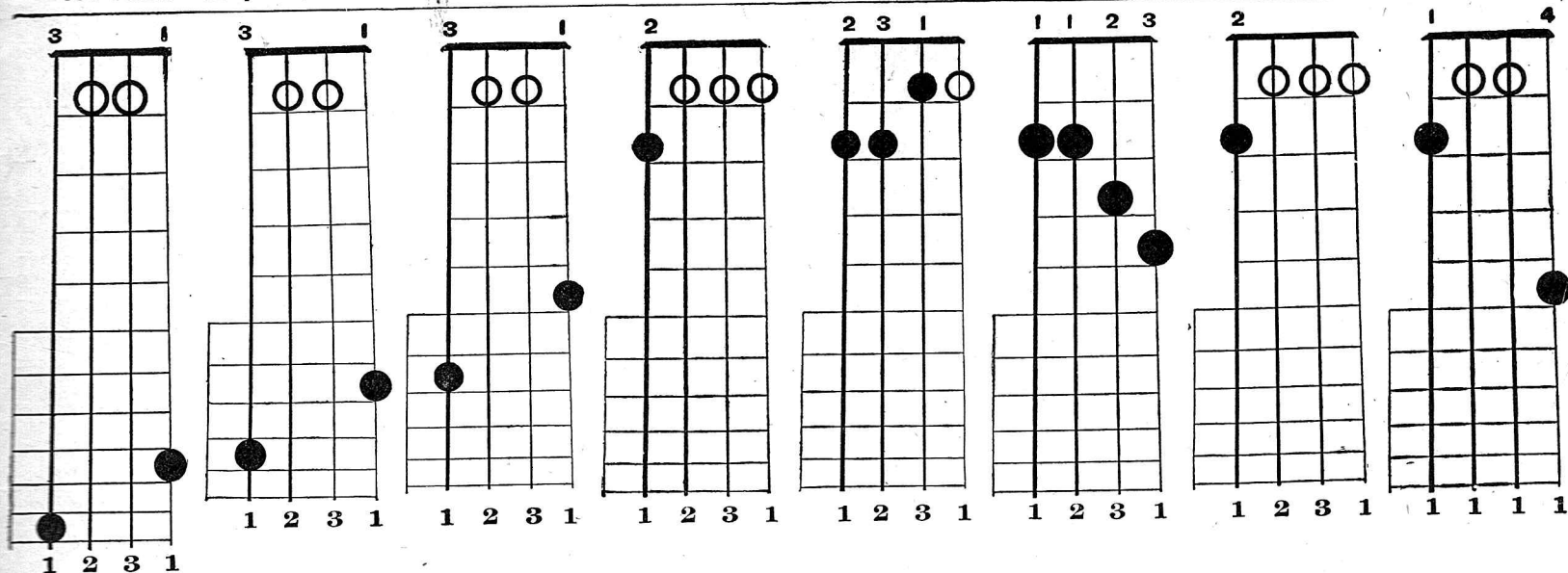
3d Part. (Repeat.)



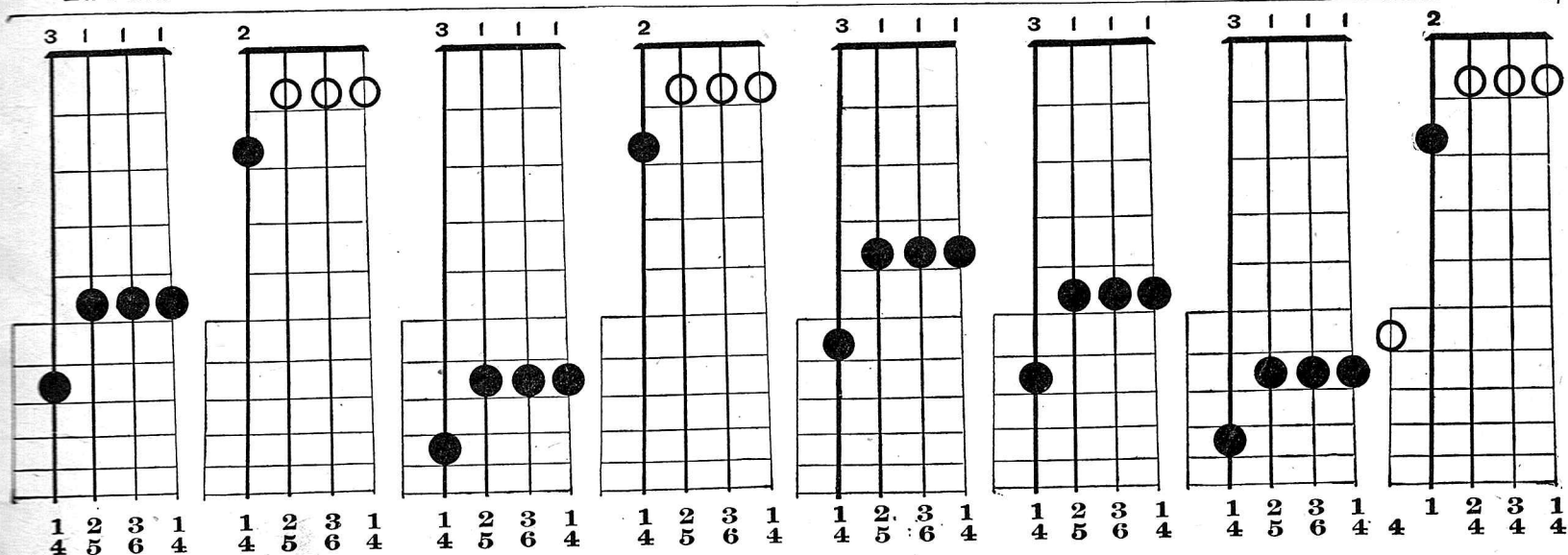
Play 1st Part, 2d Part, 1st Part, 3d Part, Then 1st Part to End.

THE FANDANGO WALTZ

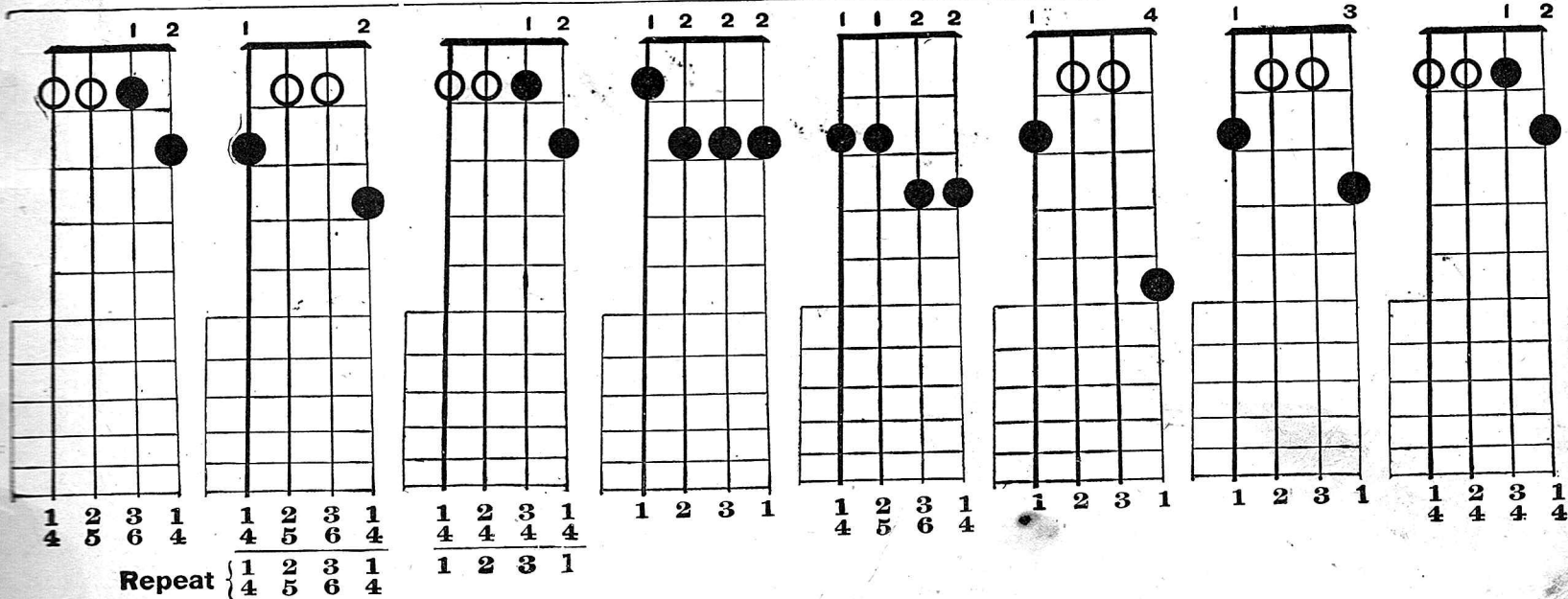
1st Part. (Repeat.)



2d Part.



3d Part.



MINOR JIG

1st Part.

1 1 1 1 2 2 2 1 2 1 1 1 2 2 2 1 1

1 2 3 4 5 1 2 3 4 5 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

4 7 6 5 4 7 6 5 5 8 7 6 5 1 2 3 4 4 7 6 5 4 1 2 3 4 5 8 7 6 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2d Part (Repeat)

1 2 2 4 1 1 2 2 2 1 3 1 1 2 1 3

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

4 7 6 5 4 7 6 5 5 8 7 6 5 1 2 3 4 4 7 6 5 4 1 2 3 4 5 8 7 6 1 2 3 4 1 2 3 4 1 2 3 4

3d Part.

3 2 1 2 1 3 1 1 1 3 2 1 3 1 1 1 1 2 3 1 1 2 3 1 1 2 2

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

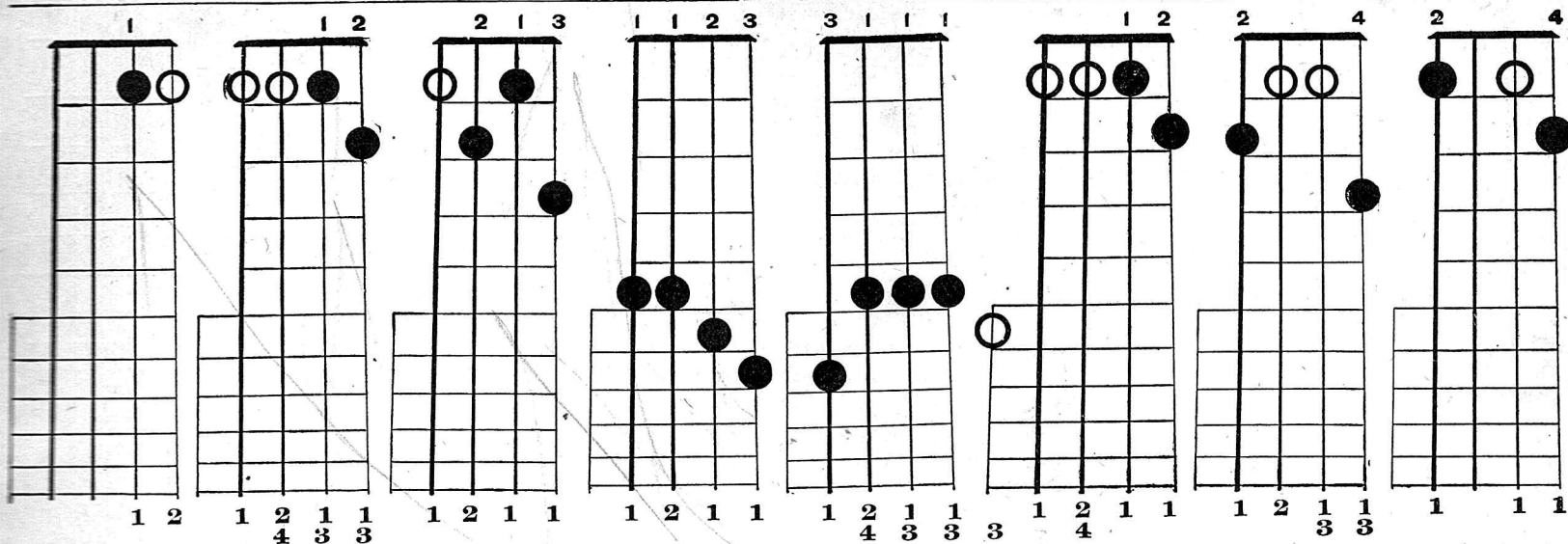
4 7 6 5 4 7 6 5 5 8 7 6 5 1 2 3 4 4 7 6 5 4 1 2 3 4 5 8 7 6 1 2 3 4 1 2 3 4 1 2 3 4

Play 1st Part, 2d Part and Repeat, 1st Part, 3d Part, 1st Part, 2d Part to End.

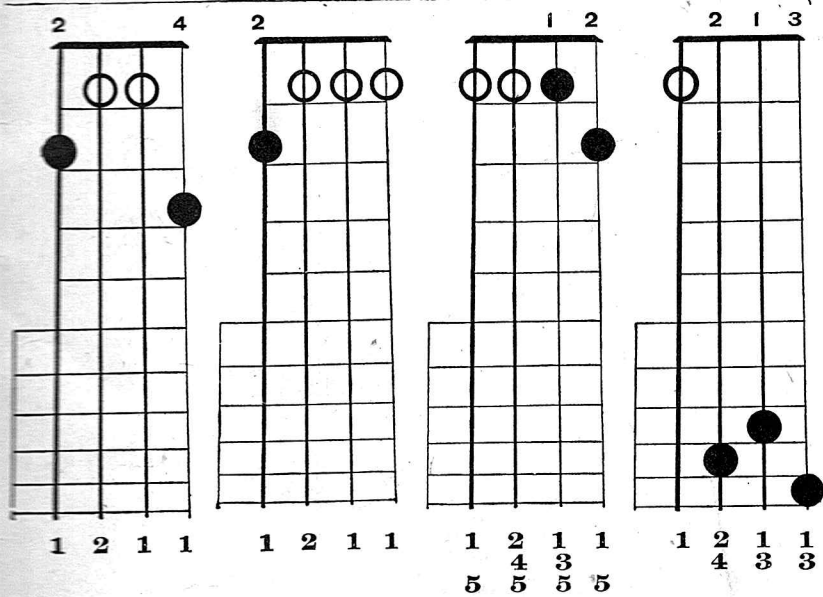
Play 3d Part, 1st Ending at 5th Chord, 2d Ending is made by Repeating 1, 2, 3 Chord, then 6, 7, 8th Chord.

HOME, SWEET HOME

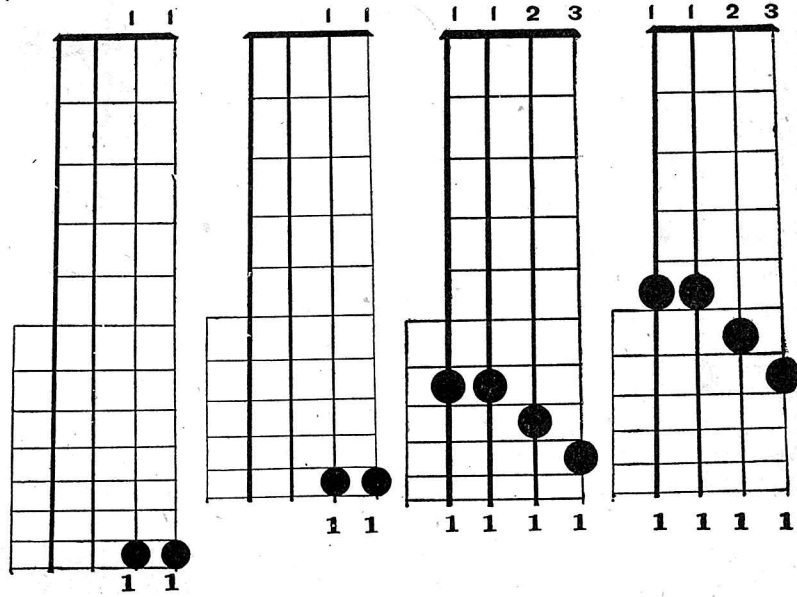
1st Part. (Repeat.)



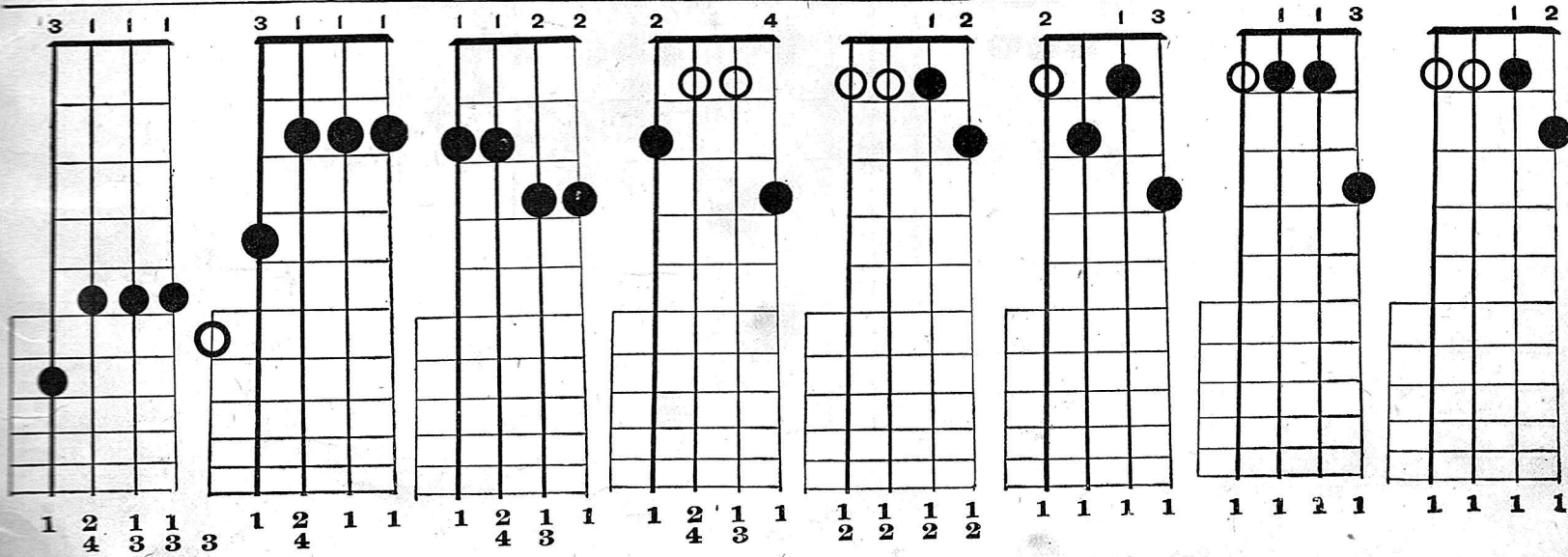
1st Part. (Continued.)



2d Part. (Repeat.)



2d Part. (Continued.)



DRUM MARCH.

**Drum—Repeat
3 or 4 times.**

1st Part.

The diagrams show the following piece distributions (White pieces are open circles, Black pieces are solid circles):

- Diagram 1:** Header 3 4 1. White at (1,4), (4,1). Black at (2,2), (2,5), (5,3).
- Diagram 2:** Header 3 1 2. White at (1,1), (4,1). Black at (2,4), (2,5), (5,2), (5,5).
- Diagram 3:** Header 1 1 3. White at (1,1), (4,1). Black at (2,2), (2,3), (5,4).
- Diagram 4:** Header 1 1. White at (1,1), (4,1). Black at (2,2), (2,3).
- Diagram 5:** Header 1 1. White at (1,1), (4,1). Black at (2,2), (2,3).
- Diagram 6:** Header 2. White at (1,2), (1,3), (1,4). Black at (2,1), (2,2), (2,3), (2,4), (2,5), (3,2), (3,3), (3,4), (3,5), (4,2), (4,3), (4,4), (4,5), (5,2), (5,3), (5,4), (5,5).
- Diagram 7:** Header 1 2. White at (1,1), (1,2), (1,3), (1,4), (1,5), (2,1), (2,2), (2,3), (2,4), (2,5), (3,1), (3,2), (3,3), (3,4), (3,5), (4,1), (4,2), (4,3), (4,4), (4,5), (5,1), (5,2), (5,3), (5,4), (5,5).
- Diagram 8:** Header 3 1 2. White at (1,1), (1,2), (1,3), (1,4), (1,5), (2,1), (2,2), (2,3), (2,4), (2,5), (3,1), (3,2), (3,3), (3,4), (3,5), (4,1), (4,2), (4,3), (4,4), (4,5), (5,1), (5,2), (5,3), (5,4), (5,5).

1st Part. (Continued.)

2nd Part. (Repeat).

NOTE.—Slide this note from 2nd to 5th fret in one count.

2d Part. (Continued.)

2d Part. (Continued.)

Diagram 1: A 5x5 grid with dots at (1,1), (1,2), (2,3), (3,4), and (4,5). The top labels are 1, 1, 2, 3. The bottom labels are 1, 2, 3, 3, 4.

Diagram 2: A 5x5 grid with dots at (1,3), (1,4), (2,5), (3,1), and (4,2). The top labels are 1, 1, 2, 3. The bottom labels are 1, 2, 3, 3, 4.

Diagram 3: A 5x5 grid with dots at (1,1), (1,2), (2,3), (3,4), and (4,5). The top labels are 1, 1, 2, 2. The bottom labels are 1, 2, 2, 2, 3, 4, 5.

Diagram 4: A 5x5 grid with dots at (1,1), (1,2), (2,3), (3,4), and (4,5). The top labels are 3, 1, 2. The bottom labels are 1, 2, 2, 2, 3, 4, 5, 6, 7, 8.

Diagram 5: A 5x5 grid with dots at (1,1), (1,2), (2,3), (3,4), and (4,5). The top labels are 3, 1, 1, 4. The bottom labels are 1, 2, 2, 2, 3, 4, 5, 6, 7, 8.

Diagram 6: A 5x5 grid with dots at (1,1), (1,2), (2,3), (3,4), and (4,5). The top labels are 3, 1, 2. The bottom labels are 1, 2, 3, 3, 4.

Diagram 7: A 5x5 grid with dots at (1,1), (1,2), (2,3), (3,4), and (4,5). The top labels are 1, 2, 2, 2. The bottom labels are 1, 2, 3, 3, 4.

Diagram 8: A 5x5 grid with dots at (1,1), (1,2), (2,3), (3,4), and (4,5). The top labels are 2, 1, 3. The bottom labels are 1, 2, 2, 2, 3, 4, 5.